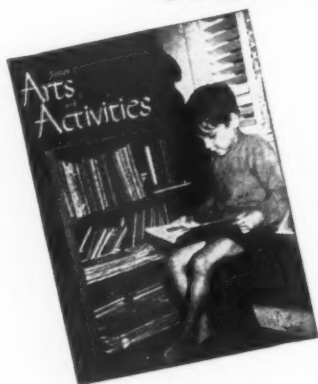


Junior Arts and Activities



STOP AND CHECK THIS LIST!

You'll enjoy a new subscription



Take advantage of our special service plan. Order all your subscriptions NOW at ONE TIME—at the combination and club rates for JUNIOR ARTS & ACTIVITIES and your other favorite magazines! You'll enjoy both the saving and the convenience.

Use the club rates when ordering more than one magazine from the list.

	Price Alone	Club Rate	Price with JUNIOR ARTS
AMERICAN CHILDHOOD	\$3.00	\$3.00	\$6.50
AMERICAN GIRL	2.00	2.00	5.50
AMERICAN HOME	2.50	2.50	6.00
AMERICAN MAGAZINE	3.00	3.00	6.50
CHILD LIFE (Teachers).....	2.50	2.50	6.00
CHILDREN'S ACTIVITIES	4.00	4.00	7.50
CHILDREN'S PLAYMATE	1.50	1.40	4.90
COLLIER'S MAGAZINE	5.00	5.00	8.50
CORONET	3.00	3.00	6.50
EDUCATIONAL MUSIC MAGAZINE (Quarterly).....	1.50	1.50	5.00
ETUDE	3.00	2.75	6.25
GOOD HOUSEKEEPING	3.50	3.50	7.00
GRADE TEACHER, THE.....	4.00	4.00	7.00
HYGEIA	3.00	3.00	6.50
INSTRUCTOR, THE	4.00	4.00	7.00
JACK AND JILL	2.50	2.50	6.00
MODERN INSTRUCTOR, THE (Can.).....	3.00	3.00	6.50
NATURE MAGAZINE	4.00	4.00	7.00
NEWSWEEK (Teachers only).....	4.50	4.50	8.00
OPEN ROAD FOR BOYS (12 Iss.) (Teachers)....	1.50	2.00	5.25
PARENTS' MAGAZINE	3.00	2.75	6.25
PATHFINDER	2.50	2.50	6.00
POPULAR MECHANICS	3.50	3.50	7.00
READER'S DIGEST	3.00	3.00	6.50
SCHOOL ARTS	4.00	3.80	7.50
SCIENCE DIGEST	3.00	3.00	6.50
STORY PARADE	3.00	3.00	6.50
WEE WISDOM	2.00	2.00	5.50
WOMAN'S HOME COMPANION.....	2.50	2.50	6.00

----- Fill out this coupon now, while you're thinking about it! -----

JUNIOR ARTS & ACTIVITIES

542 North Dearborn Parkway, Dept. J
Chicago 10, Illinois

☐ Please send me JUNIOR ARTS & ACTIVITIES for:

☐ One year at \$4.00

☐ Two years at \$7.00

☐ Three years at \$10.00

☐ Please send the following magazine combinations or other magazines:

.....
.....

I enclose \$.....

NameAddress

City and Zone.....State

She
sense o
meeting
obviou
pany.
classro
Rec
"I'll be
must h
"FU
She's
not ev
work,
The
two M
is so v
keeps
that sl
ently
betwe
that th
with
friend
We
consci
the o
But w
to the
laugh
is ret
mosp
tional
itself,
convi
Stu
many
JANU

From the editor's desk

Polish up your sense of
humor and make the new year a happy one.

She is a bit on the plump side, with an enchanting sense of humor and an infectious laugh. At teachers' meetings and institutes she is always surrounded; it is obvious that other teachers like her and enjoy her company. We have often thought, "What a jolly place her classroom must be! Her pupils must be crazy about her."

Recently some young friends of ours became her pupils. "I'll bet you like school this year," we prompted. "You must have a lot of fun in Miss Blank's room."

"FUN!" they repeated incredulously. "With HER? She's the worst teacher we ever had. She never smiles—
not ever. And we can't open our mouths. All we do is work, work, work!"

Then for the first time it occurred to us that there are two Miss Blanks—the one with the sense of humor who is so well-liked by her adult colleagues, and the one who keeps that same sense of humor so completely concealed that she is thoroughly hated by her pupils. It was apparently the sense of humor which made all the difference between popularity and unpopularity. How unfortunate that the children who spend the greater part of their day with Miss Blank can't enjoy her company as her adult friends do!

We suspect that there are other teachers who, either consciously or unconsciously, tie their sense of humor to the outside doorknob before entering their classrooms. But why? We all know that laughter is an important aid to the learning process. Material that is learned with laughter is learned from thirty to forty percent faster and is retained about thirty percent better. Pupils in an atmosphere of jollity are alert, eager, and free from emotional blocking. Children, feeling that fun is an end in itself, have found a motive for studying when they are convinced that there is fun and laughter in education.

Students, old and young, are hungry for laughter. How many times have you laughed uproariously at the moth-

eaten joke of a college instructor—a joke which would not have been funny in any other setting? Laughter relieves tensions, contributing to mental and physical health and psychological balance. It has a wholesome influence on the growth of the whole personality.

It is to your own advantage as well as that of your pupils that you should bring your sense of humor into the classroom. Your work will be far more pleasant, less tedious and boring. You won't develop the disposition and lineaments of a Halloween witch. And you will enjoy the warming sensation of being liked by your pupils.

Your own personality will be improved. The practice of humor sharpens the wits and provides for intellectual development. It makes for self-confidence and poise. You will never have a more responsive and appreciative audience for your witty remarks than that group in your classroom. In fact, you're in a far better position than Bob Hope, for your audience can't escape.

A teacher's laugh is contagious and immediately improves the atmosphere of the whole classroom, whether that classroom is of first-grade or college level. Your humor, however, will naturally be gauged to the age of your pupils. The remark which would convulse a college classroom may pass unheeded in a fourth-grade group.

Don't expect a child to be able to laugh at himself, but the teacher may as well be ready to laugh at her own mistakes or slips of the tongue. Her pupils will laugh; so why not all laugh together?

Unhitch your sense of humor from that outside doorknob and bring it into the classroom. Your teaching hours will be far more pleasant, and so will you. Your pupils' learning hours will be far more enjoyable, and so will they.

Why take yourself so seriously? No one else does—least of all, your pupils!

Filmstrips for Children with SOUND AND COLOR



THE BOY

Pioneer Boy Becomes President!



THE MIGHTY HUNTER

Stars Are Indian Braves!



HOW THE BIRDS GOT THEIR COLORS

Rainbow Paint on Feathers!



BIKE BEHAVIOR

Don't Be a Smart Alec!



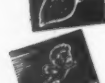
THE LITTLE STAR THAT GOT LOST

He Wouldn't Stay Put!



THE RAGGEDY ELF

Friends Are Better Than Gold!



THE LITTLE CLOUD

He Gave His Life for Rain!

SOUND: Colorstrip with record, each set, \$7.50
All 7 sets and carrying case, \$52.50
(Records 78 rpm, 12 inch, vinylite)
SILENT: Colorstrip with manual, each set, \$5.00
All 7 sets and file box, \$35.00

DEALERS: Write for free catalog & prices

Cathedral Films

1970 Cahuenga Blvd., Dept. JA1, Hollywood 28, Cal.

Correct Walking Comfortable Walking

PROPER STEPS

The maximum use of your feet with the greatest degree of comfort. Based on medical research.

9 min., sd., b&w

Write for our free film and filmstrip literature.

FLORY FILMS, INC.

Visual Aids Div.

303 E. 71st St. New York 21, N. Y.

talking shop

Our Cover Picture

The cover picture illustrates "Linoleum Blockprinting." See page 4 for the caption for the picture.

Amazart

Amazing is the word for Binney & Smith's new art medium which eliminates the bother of brushes because it is applied right from the tube. Known as "Amazart," the medium comes in six colors, which are permanent when fabrics are hand washed in warm, soapy water. Amazart may be applied to fabrics, wood, glass, glazed or unglazed pottery, plaster, tiles, parchment, and many other surfaces. No firing or fixing of colors is necessary.

For further information about this product, write to Binney & Smith Co., 41 East 42nd St., New York 17.

Book Club

The Art Book Club was originally formed to popularize and to make available those art books which—because of price, inaccessibility, or lack of publicity—are difficult to obtain. The activities of this club have now been expanded to such an extent that members may order any book in print except textbooks and technical books. Instead of waiting for a dividend book, the member simply deducts 25% from the list price of the book he is ordering. Address of the Art Book Club is 43 West 27th Street, New York 1, New York.

Elephant Expert

We are indebted to *This Week* for the story of the kindergarten lassie who reported back to her mother that she now knew all about elephants. "Did you know," she announced, "that elephant tusks are made out of piano keys?"

(Continued on page 42)

The Magazine of Arts and Crafts Projects and Make and Do Activities

EDITOR

VELMA MCKAY

Author of children's books, teacher, former librarian and textbook editor

CONTRIBUTING EDITORS

HAROLD R. RICE

Dean, Moore Institute of Art, Science and Industry, Philadelphia, Pennsylvania

MARIE G. MERRILL

Author of Songs and Plays

LOUISE B. W. WOEPPEL

School of Music, Drake University
Des Moines, Iowa

YVONNE ALTMANN

Kindergarten Director, Oshkosh, Wisconsin

GEORGE C. MCGINNIS

Principal, Thousand Oaks School,
Berkeley, California

JEROME LEAVITT

Principal, Canyon Elementary School
Los Alamos, New Mexico

ISADORE M. FENN

Chicago Vocational High School
Chicago, Illinois

Junior Arts & Activities

Published monthly except July and August
by THE JONES PUBLISHING COM
PANY.

G. E. von Rosen, President

Editorial and advertising offices:

542 N. Dearborn Pkwy., Chicago 10, Ill.
WHitchall 4-0363

Eastern Representative

Brand & Brand

521 Fifth Ave., New York 17, N. Y.

MURray Hill 7-2088

Copyright 1950 by

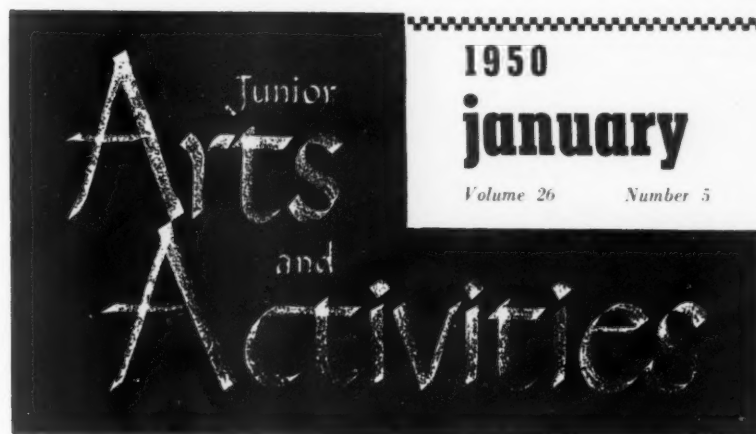
THE JONES PUBLISHING COMPANY

All Rights Reserved

Subscription: One year \$4.00 in U.S.A.;
Canada and foreign, \$5.00. Single copy,
50c. Change of address: Four weeks'
notice required for change of address.
Please give both the old and the new
address. Entered as second-class matter
September 27, 1939, at the Post Office at
Chicago, Illinois, under the Act of March
3, 1879.

**EDUCATIONAL
PRESS
ASSOCIATION
OF
AMERICA**

JUNIOR ARTS AND ACTIVITIES



Regular features

From the editor's desk.....	1
Talking shop.....	2
Book shelf.....	27
Using films and records.....	31
Teaching tactics.....	32
Timely teacher's aids.....	36

Arts and crafts

Linoleum blockprinting, by <i>Nancy Hall</i>	4
Eskimo boy — step-by-step drawing, by <i>Dawn E. Schneider</i>	7
Let marionettes enliven your teaching, by <i>Virginia Church</i>	8
Winter scenes on shades of blue paper, by <i>Helene Callicotte Condon</i>	16
Leather craft, by <i>Laura Lamont</i>	18
Applied color harmony, by <i>Elizabeth Larkin</i>	22
They like to paint with tempera, by <i>Jessie Todd</i>	28
Snowflakes, by <i>Edith J. Dalbey</i>	30
Creative work in three dimensions, by <i>Anna Dunser</i>	33

Physical and social sciences

Plan your dental health program now, by <i>Dorothy Needham</i>	12
Arizona — a child's guide, by <i>Miriam Gilbert</i>	20

Stories, plays and poetry

Bluebeard, by <i>Virginia Church</i>	11
The backward cop, by <i>Auril Wood</i>	15
Fairy flakes, by <i>Dorothy Dill Mason</i>	37
Winter paint colors, by <i>Virginia D. Randall</i>	37

Linoleum blockprinting

Prints made from
linoleum blocks can be
very effective—
if everything is done
properly. Let
Nancy Hall
tell you how.

Linoleum blockprinting is a handicraft for children of all ages and talents. Many children who can't express themselves in such arts as drawing or painting find expression in this simple art.

As an elementary school art course, blockprinting offers many advantages. The study of prints gives the children a historical background of art and an appreciation of the prints of all times and countries. It arouses interest in modern processes such as printing and the developments that have been made along that line in recent years. Finally, it creates a desire in the child to express his own ideas in prints.

Print making is an excellent handicraft to teach in schools because it requires little equipment. In addition to linoleum and other supplies such as paper, the only tools required are four gouges. The gouges are a V-shaped one and three others of



The cover illustration (photo by Clark Yowell) shows how Carol Yowell, 10, holds the mounted block firmly with her left hand as she illustrates the proper method of cutting a design. She holds the cutting tool in her right hand, pushing away from her as she cuts the v-shaped trench. The block was designed by Chloe Hightower, North Junior High School, Colorado Springs, Colorado.

Using an inexpensive roller, Carol Yowell inks the block evenly before making the print. Small rollers may be purchased in any printer's supply store.

varying size to cut out background. An ordinary pocketknife or a stencil knife with an adjustable blade may be used in place of the gouges. The linoleum used should be unpatterned cork linoleum with a smooth surface and even grain. It should be at least $\frac{1}{8}$ of an inch thick and may be unmounted or mounted on three-ply wood. Oil stones should be kept at hand to sharpen the knives or gouges, which become dull after a half an hour in use. Other equipment needed is carbon and tracing paper, printer's ink, and a roller purchased in any printer's supply store, or a dauber.

Although not an essential part of the equipment, a press is very convenient, especially when printing a large quantity. If there is no press available in the school, the children can make a simple press from a clothes wringer. The wringer is mounted on a table or a box with a platform built up on either side of the wringer. This platform is slightly below the bottom roller so that the blocks can be run through the wringer onto the platform.

The most important step in blockprinting is the design. In crafts like weaving, the design is only the beginning, because the art lies in the



used, a rich line design is more effective. The drawing, the same size as the block, should have all the details filled in with black ink to show which areas will stand out.

After the design has been chosen and the drawing made, the next step is to transfer the design to the block. The transfer may be made in any one of three ways. First, it may be transferred by tracing paper. A pencil tracing is made from the inked drawing. With the finger, chalk is rubbed on the back of the tracing paper. The chalk side of the paper is placed down on the face of the block, and while the left hand holds the tracing paper, the right hand goes over the outlines again with a pencil. When the tracing paper is removed, the outlines show up clearly as white chalk lines. One thing to remember is whether or not the design can be reversed without losing its form. If it cannot be reversed, the tracing should be done over on the other side of the paper and the chalk rubbed on the right side of the tracing paper. These chalk lines are not permanent and should be drawn over with a brush and India ink. One caution to remember is never to use sharp drawing instruments on linoleum.

Another way of transferring the design is to paste very thin tracing paper on the block and cut through

outcome, while in printmaking, the paper design gives all that is required for the finished product. The most important thing to remember is to keep the design simple. A design loaded with minute detail is the sign of an amateur. Children and beginners have a tendency to visualize any action scene as a large landscape in which small figures are seen. Professionals believe that this tendency comes from a certain self-consciousness, a fear of having people see on a large scale that which may be criticized. It is better in blockprinting either to abolish all insignificant details from the design or to enlarge them.

For a first cut, see that the children choose simple line and angle designs because they are much easier to cut than curved lines. If a knife is the cutting tool, a black silhouette is the easiest design; if a gouge is



both paper and linoleum. Still another transfer method is to use carbon on linoleum painted white. The carbon paper is placed between the whitened block and the ink drawing, and as the lines of the drawing are traced over with pencil, the carbon transfers the design to the block. Then the lines must be drawn on the block in ink. Of course the ideal way of making a design on linoleum block is to do away completely with the transfer process and draw the design with a brush or cutting tool. This gives a spontaneous, fresh appearance that is often lost through the tracing process.

After the inked lines have thoroughly dried, it is time to begin cutting the block. It is better to begin on the long, straight edges first, leaving the more intricate parts until later. If a new block of linoleum seems greasy, it should be washed in warm water and soap before using it. Allow the block to dry in moderate temperatures, because extremes may warp the block.

The position of the knife used for cutting resistant surfaces is very upright. The knife is inserted at a slant only about $\frac{1}{8}$ of an inch deep and is drawn toward the operator. A parallel line is cut at the same slant, the ends of the two lines joined, and a v-shaped trench has been cut. Similar trenches are cut around every edge of the design. No matter how thin any line is, it should have a $\frac{1}{8}$ inch trench on either side, and no matter how small any dot is, it should have its moat-like trench around it. This method of trench cutting insures clean drawing with the knife. Occasionally it is impossible to make slanted lines, and in such cases vertical ones must do. The reason for sloping the sides is that the linoleum block will stand the printing process better when the design is wider at the base. The trench method also does away with the danger of undercutting the design.

After the trenches have been cut and each edge of the design stands out clearly, the knife or a larger gouge is used to clear away the background area. Take great care in cutting out the background to avoid a slip that might ruin the design. Occasionally linoleum can be repaired by gluing in another piece and recutting

it. This repair is not very satisfactory, however, because the block has been weakened.

The process changes very little when cut with gouges instead of a knife. Instead of pulling toward the operator, as is the case when using a knife, a gouge is pushed away from the operator. Holding the tool lightly, the right hand furnishes the power while the left hand serves as a guide. The depth of cut varies, but in general the trench is cut to $\frac{1}{8}$ of an inch while the background area may be cut down to the wood base.

If no press is available, not even a clothes-wringer press, the blocks may be printed by hand. The paper, preferably a smooth, antique finish, is placed on the face of the block. At least a half-inch of paper should be allowed at the top and at the sides and a little more than that allowed at the base. Commercial printer's ink can be used or a printing ink can be made from India ink and flour paste. The two are mixed on the block with an application of paste following an application of ink. The paste, medium thick, is placed in one container and the India ink in another. With a brush, the India ink is smoothed on the block and then a small amount of paste is added. When the mixture has been spread until the consistency of cream, the paper is placed on the block to be printed. Sometimes children prefer to use the more difficult method of making their own printing ink, but when printer's ink is used it is very convenient to have a roller with which to spread the ink on the block. The rollers, which can be purchased quite cheaply at any printers' supply store, have an iron handle and are used by printers to pull proofs. The roller should always be kept clean and hung up when not in use.

After the block has been inked either with commercial ink or with ink the students have made, the paper is placed on top of the block and covered with three or four folds of newspaper as a pad. Either with the hand or the back of a spoon the block is rubbed up and down and from right to left until the design has been impressed on the paper. The newspaper pad is removed so that one corner of the paper can be lifted to see if the paper has inked darkly and evenly.

If the print looks satisfactory, the paper is removed; if not, the rubbing process is continued until the desired effect has been achieved. Using both hands, lift the paper slowly from the linoleum. It is important to caution children about care in removing a print from the block. Too hasty removal may spoil a print. Good, clear prints cannot be expected from the very first proof, but clear ones may be expected about the fourth or fifth time, when the linoleum reaches a more favorable printing condition.

To insure more uniform intensity of color, the block must be inked each time a proof is pulled. Occasionally when using printer's ink too much will be applied with the result that the lines of the print are smeared, or too little may be applied with the result that there is white space where there should not be. There is more difficulty, however, in mixing ink to the right consistency. If the ink is too liquid, blotches will occur and the lines will be indefinite. If the India ink is too thick with paste the print will come out gray, the ink will be too dry to print evenly, and white spots will result.

After a print has been taken, it should be placed between sheets of cardboard to dry without curling at the edges. Numerous prints can be stacked up this way as long as there is cardboard between each print. A weight should be placed on top of the last cardboard. The final step in the printing process is to clean the block with soap and water, putting it away clean so that it may be used again.

Along with a certain joy and pride in creation that is often found in children, there comes a joy in color, bright colors, and a quantity of color. This can be satisfied by blockprinting in color after the simple fundamentals of the process have been mastered. Tubes of printing ink in all colors may be purchased, or the children's abilities may be tested by allowing them to make their own colored inks from tempera paint mixed with water and then mixed on the block with paste. For each color used in the print there should be a separate linoleum block mounted on wood or cardboard.

On each block is cut a different
(Continued on page 43)

Eskimo boy

The fourth of a series of step-by-step
drawings by Dawn E. Schneider



Little Eskimo Boy
Is round and fat
With fur in his coat
And fur in his hat.

Let marionettes enliven your teaching

Virginia Church gives detailed instructions for making marionettes

To make her subject-matter more interesting to her pupils, the modern teacher finds that she must often step out of the textbook and employ innovations that the instructor of old-school methods would condemn as new fangled and ridiculous. But the pioneers in humanizing the school room have found the rewards eminently satisfactory. The marionette is a "practice teacher" well worth his hire. There are innumerable assets that come from the introduction of this little fellow into your teaching.

If you are interested in arts and crafts, there is the increase in manual dexterity that comes from making the marionette. After he has been made, he may be used to aid oral work by having the child speak his lines clearly and correctly. Speeches or plays written by the children for him to deliver become exercises in composition.

Dressing the figures provides lessons in the study of period costumes and costume design. Should the figure represent George Washington or some patriotic character, he may get over the history of his country and its ideals in a much more acceptable and unforgettable fashion than that presented by the teacher.

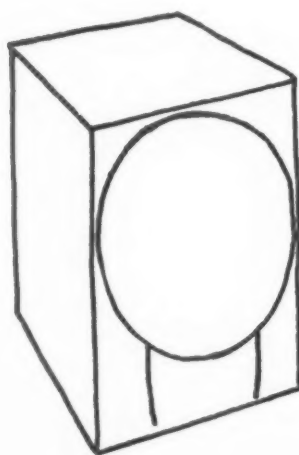
Here is a short outline of how to make the marionette. Should this information be too meager, the instructor will find additional material in the library. There are fifty or more good books on the subject.

There are several types of the puppet or marionette. The simplest is the Buraltini or mitten-puppet. Make a cloth head, stuff, and paint it. See that the neck is long and flexible. To this is sewn a little sack-like dress, open at the bottom. The sleeves are stuffed and have cloth or wooden hands. To operate, the hand is slip-

ped into this sack, the forefinger in the head, the thumb and second finger in the arms. This is the Punch and Judy type of puppet.

The string-controlled puppet is called a marionette and while taking more time and patience to make is more useful and satisfactory. You begin by modeling a head from clay. Its size will depend upon the size of the finished figure you wish to make. From fifteen to eighteen inches is a good workable size. After fashioning your egg-shaped piece of clay into a head with pronounced features, you make a plaster cast.

Make your cast as follows: Pour a pint and a half of water into a tin basin. Using a coarse sieve, sprinkle (without stirring) plaster of Paris into the water until it begins to show above the water. Have your clay head ready before-hand, resting on a stand, dowel through the neck. In-

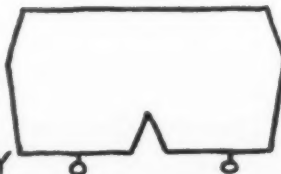


**BLOCK FOR
CARVED HEAD**

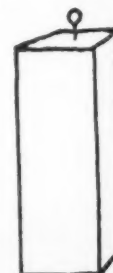
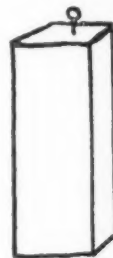
**BLOCKED
HAND**



**PATTERN
FOR
BODY**



LEGS



sert triangles of tin around the head half way back from the nose. Coat tins and clay with a thick coating of vaseline.

Hold the clay head in left hand over basin. Stir the plaster and with your free hand or with a spoon drop the mixture over one side of the head until it is one inch or more thick. Hold it until it hardens. Turn over, remove tins, grease plaster edge and back of head, and pile the plaster on this side. Work rapidly, as your plaster may harden and you will have to make a fresh batch before completing. The cast will harden in twenty to thirty minutes. Open the two sides carefully, as you may wish to use the cast for several different heads. Remove the clay, which may also be used repeatedly.

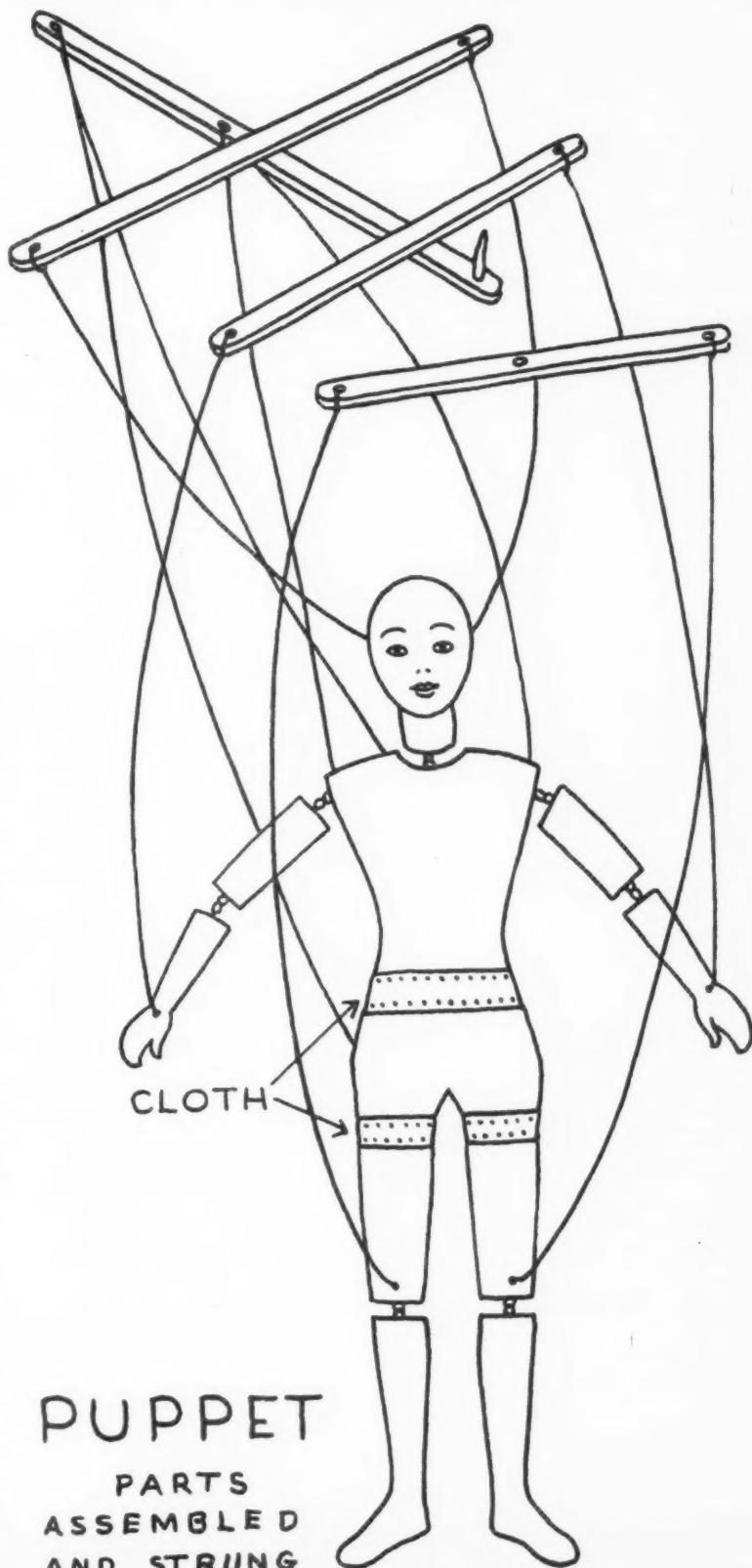
Rinse out your pan but do not empty contents into the sink, as it will clog up the pipes.

The cast is now ready to be filled with papier-mâché or plastic wood. If papier-mâché is to be used, the cast must be well oiled with vaseline. If plastic wood is to be the medium, soap melted to the consistency of paste is used to coat the inner surface. Papier-mâché is easy to make. It is done by soaking torn bits of newspaper in a gallon bucket of warm water to which have been added two cups of flour paste. Squeeze out handfuls of this pulp and press it firmly into the cast to about a half-inch thickness. Set it out to dry. The sun is a good furnace. It may take as long as two days to become thoroughly dry.

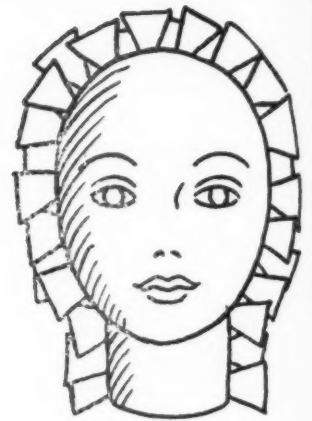
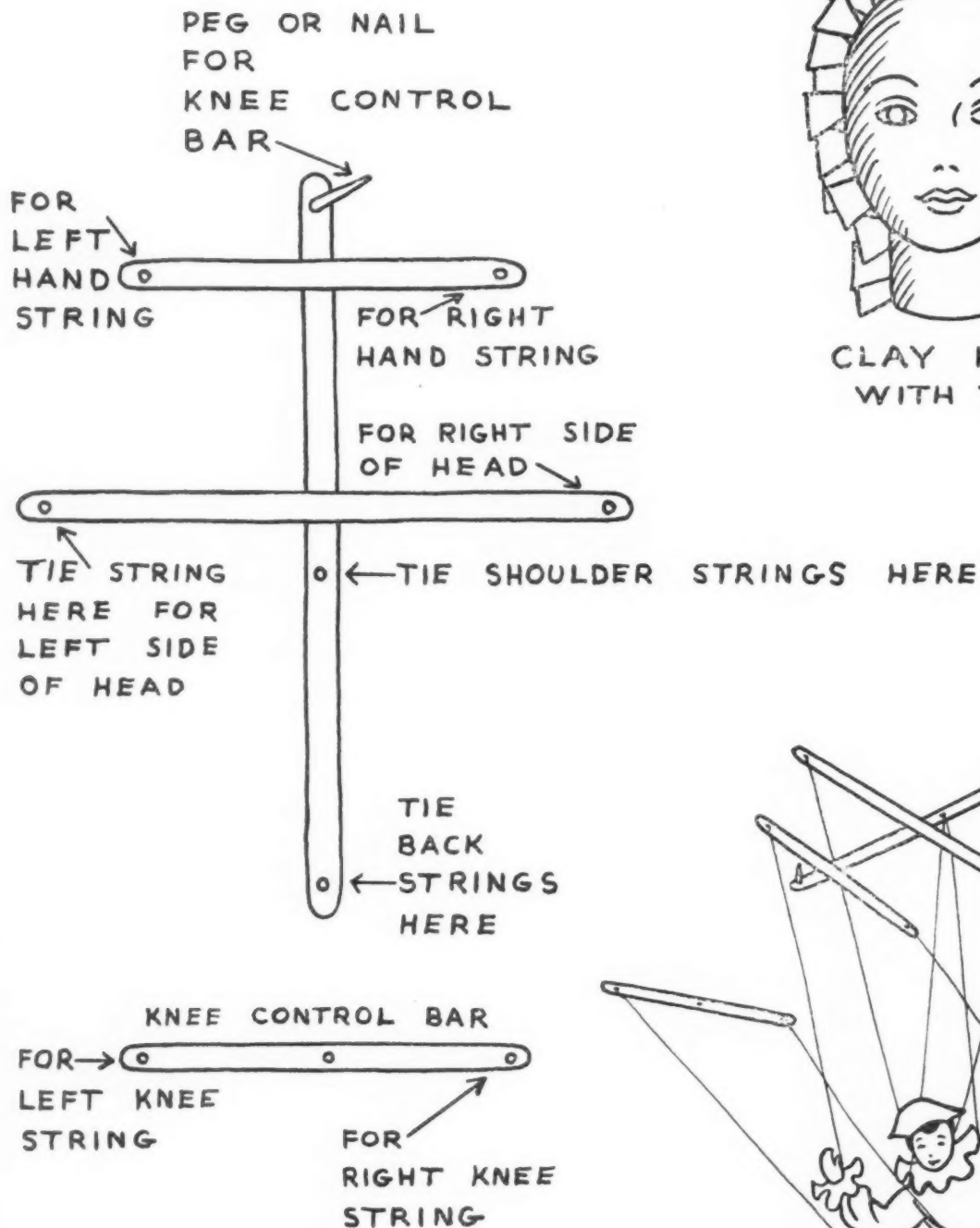
Remove the two sides carefully from the cast, trim the edges and glue together, using strips of paper to glue any loose edges down. Paint the head and face with oil paints or poster paints, the expression, of course, depending upon the character to be created.

Most puppeteers prefer to work with plastic wood. This is a putty-like substance that comes in cans. If you use plastic wood, coat your surface with a paste made from Ivory Soap. The thickness of the plastic wood should be a quarter of an inch pressed strongly into all depressions of nose, mouth, etc. If you make an opening at the top of the cast, the two halves may be put to-

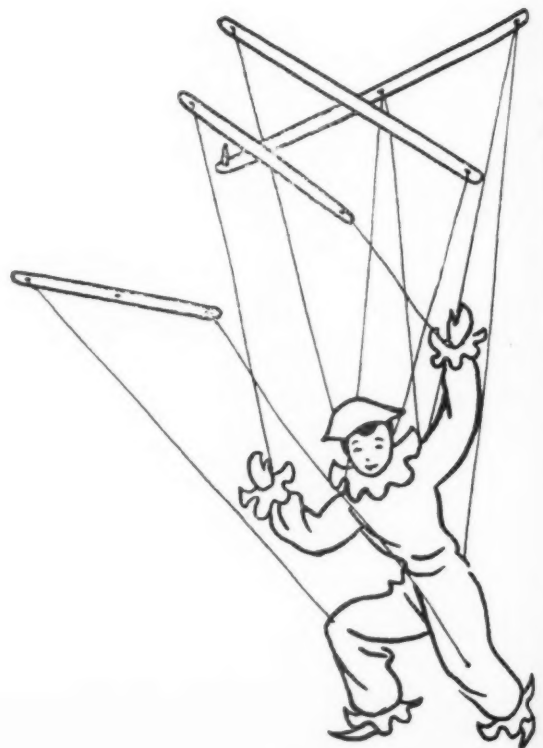
(Continued on page 41)



**PUPPET
PARTS
ASSEMBLED
AND STRUNG**



CLAY HEAD WITH TINS



Characters:

BLUEBEARD

FATIMA

SISTER ANNE

BROTHER

SCENE: A room in Bluebeard's palace.

Enter Fatima and Bluebeard.

BLUEBEARD:

My Fatima, my dearest dear,
Fair light of Bluebeard's eyes,
A cruel message summons me
To fair and distant skies:
Away, away to Araby this hour must
I hie.

And I must leave my Fatima,
The apple of my eye.
'Twill be a weary time, I know,
Your tender heart will grieve;
And what will little wifie do
When hubby has to leave?

FATIMA:

Oh, gracious lord, with thee away
In whose bright rays I bask,
Your lonely Fatima will ply
Her humble household task,
To bake the bread, to spin the thread,
To weave the garment gay,
Thus, thus will Fatima employ
The long and lonely day.

BLUEBEARD:

This wifely spirit mild and meek
My heart doth greatly please,
And further to encourage it,
I'll leave with you my keys,
This key alone you may not touch,
A private door it opes,
A room where—ah—I keep—ahem—
My kites and skipping ropes,
If you should open it, your fate
Were worse than tongue can tell:
Beware! Take care! Take care!

Beware!

And now, once more, farewell!

(Exit)

(Fatima gazes after him with clasped hands, then calls)

FATIMA:

Sister Anne! Sister Anne! (Enter Anne)

FATIMA:

(Sings to tune: "King Charles")
The old bore is gone
And he's left me his keys;
While he thinks me forlorn
I can do what I please.
Though alas! I'm his wife,
He's a brute and a bore,
Though it cost me my life
I will open that door!
Though it cost me my life
I will open that door!

Written for puppets

by Virginia Church

ANNE:

Oh, sister, I fear that that is unwise,
For your husband is odd,
He may cause you surprise:
Yet temptation is strong
And a lark I adore,
So I say, Come along,
Let's open the door!
So I say, Come along,
Let's open the door!
(Fatima opens the door.)

BOTH:

Oh, horror and woe!
What is this that I see?
Three heads all a-row
And as dead as can be!
Oh! I know them, they're wives
That he's murdered before!
Oh! we've lost our lives
For we opened that door!
Oh! we've lost our lives
For we opened that door!
(They scrub key.)

FATIMA:

(Sings to tune: A Hot Time in the
Old Town Tonight)

Rub, rub, rub as hard as e'er you
can!

Scrub, scrub, scrub—Oh, harder,
Sister Anne!

Hark, hark, hark, do you hear a foot-
step fall?

What should we do if old Bluebeard
came back?

Oh—dear—me!

ANNE:

Rub, rub, rub, oh, Fatima, my dear!
Scrub, scrub, scrub, there's a little
blood just here:

Hark, hark, hark, do you hear a foot-
step fall?

What should we do if old Bluebeard
came back?

BOTH:

Rub, rub, rub, to save our wretched
lives!

Bluebeard

Scrub, scrub, scrub, unhappiest of
wives!

Hark, hark, hark, I hear a footstep
fall;

What shall we do, for old Blue-
beard's come back!

(Enter Bluebeard)

BLUEBEARD:

My love, I suddenly returned:
What have you baked, what have
you churned?

Now if you please, I'll take my keys,
And so my thanks you've earned,
Ha! What do I see upon this key?
Ber-lood! Ber-lood! 'Tis death for
thee!

You open the door; you saw in gore
The fools who opened it before!
Ber-lood! Ber-lood! Prepare to die!

FATIMA:

Oh, sister! Call for help! Oh, fly!
(Anne runs to window and looks out.
Bluebeard draws his sword and flour-
ishes it.)

FATIMA: (Kneeling)

Oh, wait, you savagest of bears!
You horriest of brutes, you!
Just give me time to say my prayers,
Then do whatever suits you!
(She leans her head toward her
sister)

FATIMA:

Oh, sister Anne, oh, sister Anne, is
anybody coming?

ANNE:

Nothing but a humming-bird
That makes a pleasant humming!

BLUEBEARD:

Ber-lood! Ber-lood! Prepare to die!

FATIMA:

Oh, sister Anne, is no one nigh?

ANNE:

I see—I see—a cloud of dust!

BLUEBEARD:

Prepare to die! You shall! You
must!

(Continued on page 38)

Plan your dental health program now

You will do
your pupils a great
service by teaching
them how to care
for their teeth.

By Dorothy Needham

Nine out of ten children have at least one decayed tooth by the time they are six!

Appalling, isn't it? But this fact is a brief indication of the dental health situation among our school children today.

The need for increased emphasis on dental health presents a real challenge to the elementary teacher. Even though there is no recognized "cure-all" for dental ills, the teacher can play an important role by teaching the fundamentals of dental health and helping the child to set up good dental care habits as early as possible.

Parents are especially pleased when the teacher helps them by stimulating new interest in the care of the teeth. Good dental care saves money, protects an attractive smile, and contributes to general well-being.

One reason why it is particularly important that good dental care practices be established among younger children is that the first permanent tooth erupts at about six years of age. Show the children the location of this tooth and explain the meaning of "permanent teeth." Interest in dental health is easily sparked at this age because the children are losing their primary teeth and their curiosity is already aroused.

In addition to teaching the function and structure of teeth, you will want to stress these three elements of dental care: diet, regular visits to the dentist, and good tooth-brushing and gum massage practices.

The relationship between diet and dental health can be explained quite simply. Emphasize the fact that a daily diet planned to include the Seven Basic Foods is important to general well-being, and dental authorities are convinced that it contributes to healthy gums.

Also, because refined carbohydrates are the most vital factor in dental decay, you will want to stress brushing the teeth immediately after eating sweets or starches, whether they are part of a meal or a between-meals snack.

It is known that certain harmful bacteria thrive on the food particles left on the teeth. These bacteria act on the refined sugars and starches to form lactic acid, which in turn attacks the enamel. This takes place within twenty minutes after eating.

After such attacks are repeated a number of times, a cavity forms, and decay progresses.

Your help in encouraging children to regard the dentist as one of their best friends is very valuable. Children should start going to the dentist at about three years of age. Then the "baby" teeth will be repaired as the need occurs.

Care by the dentist is especially important in the protection of the sixth year molar. This tooth is frequently lost at an early age because it is mistakenly identified as a "baby" tooth and allowed to decay.

Explain how the dentist can detect and fill cavities while they are still tiny. Small fillings help protect the teeth against serious damage. They also cost less money and are less likely to be painful.

Frequent cleaning of the teeth by the dentist is also important. Hard tartar is constantly forming on the teeth and can irritate the gums. Hard tartar can be removed only by the dentist.

The dentist also watches for teeth which are badly over-crowded or have erupted at odd angles. Whenever you observe dental irregularities among the pupils in your class, you might find it helpful to talk with the child's parent, who may not be aware of the condition. It is important that corrections be made for these reasons:

1. Where protrusion or recession causes a poor bite, nutrition is affected.
2. Facial contours causing an unsightly appearance can seriously affect the personality.
3. Difficulty in cleaning may increase likelihood of decay.
4. Irritation to the gum tissue can result.

Frequent visits to the dentist are an economy. A check-up three times yearly is not too often, for decay develops very rapidly in children's teeth. However, it is most important that the dentist's recommendations be followed up promptly.

Thousands of children enter school each year never having owned or used a toothbrush. This is deplorable because we know that most decay occurs in those areas of the teeth where food particles are most likely to accumulate.

Since gum troubles are responsible for more than half the tooth losses, it is important to point out the need for massaging the gums as well as brushing the teeth.

Long ago when man's diet was chiefly uncooked foods, vigorous chewing was necessary, and the blood supply to the gums was stimulated in this way. Our modern diet of well-cooked foods requires so little chewing that gum massage is needed to insure a good circulation of blood to the gum tissue. Also, gum massage provides friction which toughens the surface tissue.

The gums should be massaged each time the teeth are brushed. When teaching this routine, follow the directions on the diagram for a good tooth-

brushing and gum massage technique.

Simply demonstrate this method, as the teacher is doing in the photograph. Then follow up with a class drill. Repeat the drill daily until you feel every child can really do it. Even the younger children will learn very quickly.

Urge a wake-up brushing in the morning before breakfast. This starts the day right with a clean feeling in the mouth and increases the enjoyment of the meal.

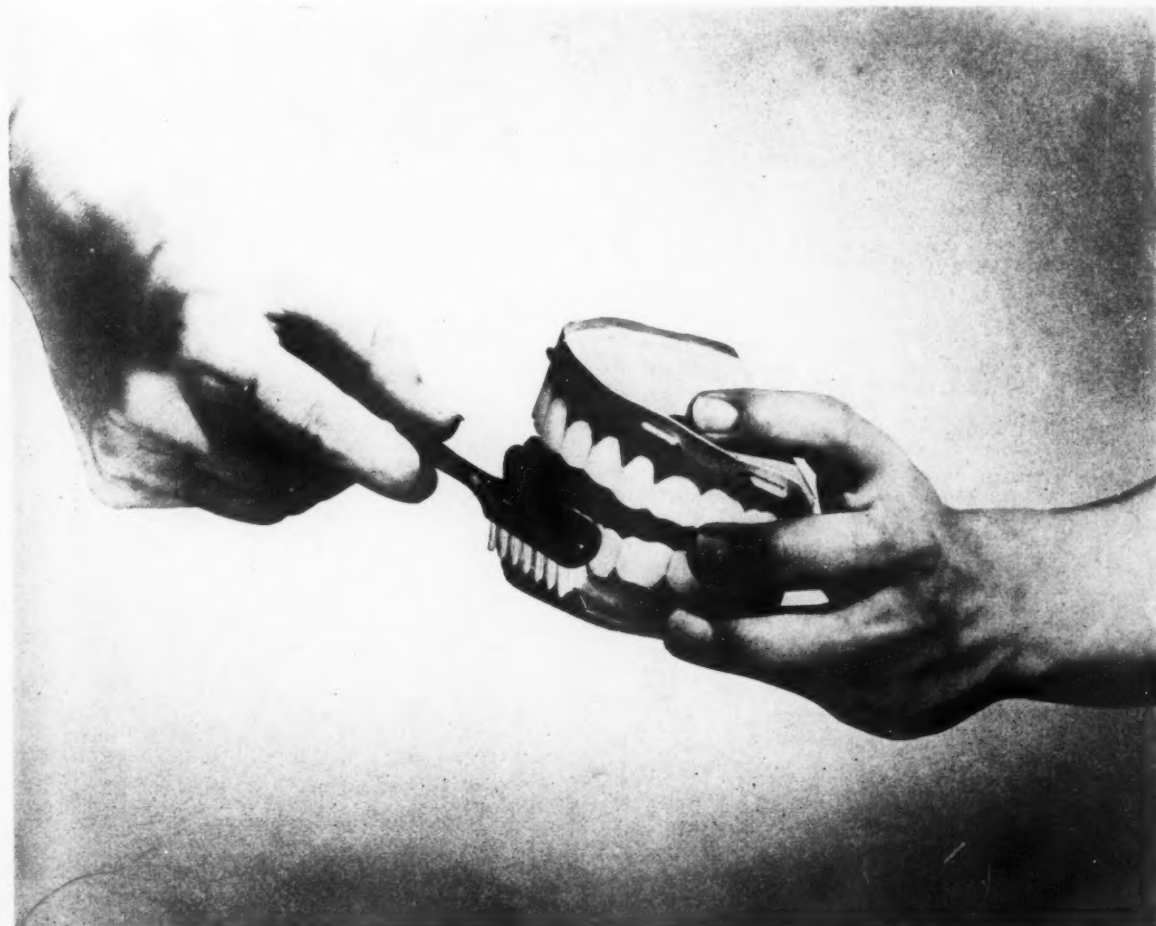
Then stress the regular practice of toothbrushing and gum massage as soon as possible after every meal. If the washroom facilities in your school are adequate, it may be possible to arrange for after-lunch brushings in school. This provides a real applica-

tion of your lesson and gives you an opportunity to supervise the technique in practice.

A good dental health program pays off in big dividends of health, looks, speech, and money. So start your campaign now to help children understand the importance of dental care and to build good dental care practices.

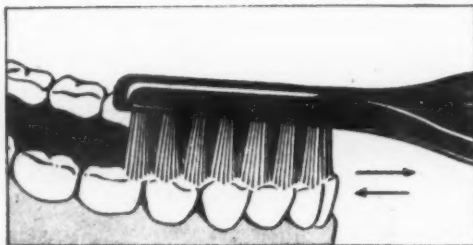
* The Toothbrushing Model and the Diagram are part of the teaching aids included in the "5-Way Plan for Dental Health." This set of materials (dental health chart, teacher's manual, toothbrushing model, daily care score sheets, and dental health certificates) is provided free on request by the Educational Service Department, Bristol-Myers Company, 630 Fifth Ave., New York 20, N. Y. Be sure to give grade level and enrollment.

Demonstrating a good toothbrushing and gum massage technique with a larger-than-size cardboard model of a set of teeth. For a class drill this model can be used as a pattern to enable each child to make his own.*

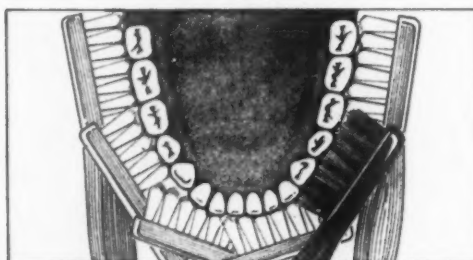


How to Brush the Teeth and Massage the Gums

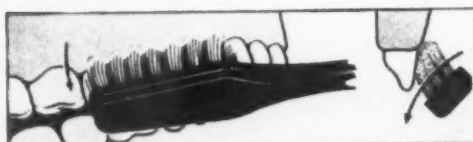
BRUSH ALL SURFACES OF EACH TOOTH. Proper brushing helps prevent dental ailments. Improper brushing can cause permanent injury.



1. BITTING SURFACES. First brush the biting surfaces of all teeth thoroughly. Use the brush so that the bristles are flat against the biting surfaces. Brush vigorously to remove food particles from all crevices. Repeat each stroke six times.



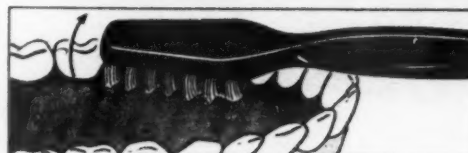
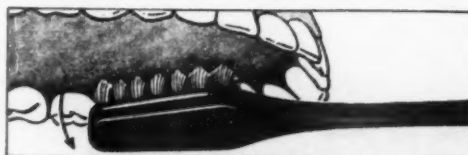
2. BRUSH ONE SECTION AT A TIME. Divide both the upper and lower dental arch into six imaginary sections as shown. Each section is slightly narrower than the length of the brush so that the brushing operations overlap to clean every bit of outside surface.



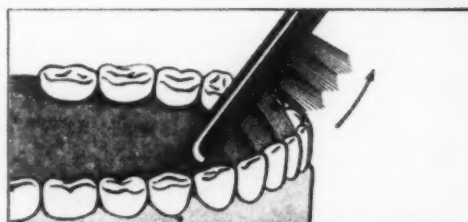
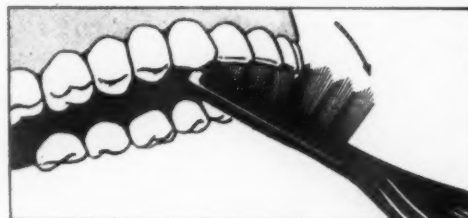
3. OUTSIDE SURFACES, UPPER ARCH. Brush each of the six outside sections separately. Place the brush on the gums at a slight angle as shown above. Brush **DOWN** on the gums and teeth with a slight rolling motion. Brush gently at the beginning of the stroke in order to give the necessary massage to the gums. Put more vigor and twist in the end of the stroke. Imagine that you are trying to pick between the teeth with the bristles. Repeat each stroke six times.



4. OUTSIDE SURFACES, LOWER ARCH. Do exactly the same thing on the lower arch, except that you brush **UP** instead of **DOWN**.



5. INNER SIDE SURFACES. For the inner surfaces of all teeth except those in the front, use the same technique as suggested for the outer surfaces. The rolling, gum massage stroke is very important here. The inner surfaces of the molars often are neglected. Make sure that they get at least six strokes.



6. INNER FRONT SURFACES. For the inner front surfaces of both upper and lower arches the brushing technique is very similar to that suggested above. The brush is held at right angles to the teeth and the strokes are made lengthwise of the brush instead of sidewise. For the upper teeth brush **DOWN** and **OUT**. For the lower teeth **UP** and **OUT**. Use extra strokes to clean the inner crevices if necessary. Repeat each stroke six times.

MAKE SURE YOU HAVE REACHED ALL SURFACES OF EACH TOOTH BEFORE BRUSHING AND MASSAGE IS COMPLETED.

No matter how hard he tried, Flatt Flanagan did everything backward. His mother had told him when he was a little boy that it was because he daydreamed too much.

"But you'll outgrow it, Flatt," she would say to encourage him.

However Flatt Flanagan never outgrew his daydreaming and here he was—a huge, fat man in the police force.

And he was still doing things backward.

The captain of the police force put Flatt to directing traffic at a busy corner. That should have been easy for Flatt. All he had to do was "tweet-tweet" his whistle and wave his arms around.

"Tweet-tweet," Flatt whistled and waved his arms to make the cars go.

"Tweet-tweet," went the whistle again, and Flatt held up his hand to hold the cars back.

Flatt Flanagan blew his whistle and waved his arms around for a whole week and he did it just right.

But one day Flatt began to count the license plates from all the states. Then he began to daydream. He dreamed about how nice it would be to take a long automobile ride.

Soon Flatt's whistle was going "tweet-tweet, tweet-tweet." His arms were waving cars to go on and then changing to make them stop right away. He blew his whistle like mad and waved his arms around like a propeller. He had lines of streetcars clanging their bells behind each other. He had cars bumper to bumper and side to side. Drivers couldn't guess what to do next. The people ran all around the street like bugs.

Then the captain of the police came by. He saw the jumble Flatt Flanagan had made with traffic.

"What's the matter with you, Flatt Flanagan? Daydreaming again. I suppose!" he yelled at the cop.

Flatt looked at the cars he had tied into knots and his face grew as red as a traffic light.

The captain of the police started a few cars up one street and a few cars down another street. He waved the streetcars on, one at a time and held the people back. Finally the traffic was running just as it should.

"Flatt Flanagan, I'm going to put you on a beat," the captain of the

The backward cop

A story by Auril Wood

police said as he and Flatt rode away in a police car.

So every day for a whole week Flatt Flanagan walked down ten blocks and turned around and walked ten blocks back. He went past banks and stores and candy shops; but he never spoke to anyone because his face was still red.

Finally his face grew lighter and lighter until it was his natural color again. Then Flatt began to speak to people he passed on his beat.

But one day Flatt began to daydream. He thought how nice it would be to have an ice cream soda. Just then he stopped to talk to a sad man sitting on a garbage box. They talked for a long time.

Then Flatt said, "Let's have an ice cream soda."

The sad man said, "Let's!"

So Flatt Flanagan and the sad man went into the candy shop. Side by side they sat up on high stools and gurgled their sodas through straws.

Then the captain of the police came into the candy shop. He looked at Flatt and he looked at the sad man sitting next to Flatt.

"That man's a desperate bank robber!" yelled the captain. "We've been looking for him for days, and you feed him ice cream sodas!"

Flatt looked at the sad man and saw that he was the one they were looking for, and his face grew as red as the cherry on top of an ice cream sundae.

The captain of the police took the sad man away to jail and Flatt followed along behind.

"Flatt, I'm going to put you on the zoo and playground beat," said the

captain. "You can't do anything backward there."

So every day—all day long—Flatt Flanagan walked around and around the zoo and the playground. But he didn't look at anything because his face was still red.

Finally his face grew lighter and lighter until it was his natural color again. Then he began to watch the animals in their cages and the children on the playground. He watched the children wade in the pool. He watched them play on the swings. He watched them whiz down the slides and he watched them whirl around on the merry-go-round.

Then one day Flatt began to daydream about how nice it would be to go in swimming.

He jorgot what he was doing.

He let all the animals out of their cages and put all the children in their places. The bears waded in the pool. The monkeys hung by their tails on the swings. The kangaroos whizzed down the slides, and the lions whirled around on the merry-go-round.

Then the captain of the police came by.

"What have you done now, Flatt Flanagan?" he yelled as he went around letting the children out of the cages and putting the animals back.

Flatt Flanagan looked at the children and he looked at the animals and his face grew as red as the tail light on a police car.

"Flatt, I'm going to put you in a prowler car. Then we can tell you what to do by radio," said the captain of the police. "You can't possibly do

(Continued on page 45)

Winter scenes on shades of blue paper

Try this suggestion by Helene Callicotte Condon.

You will be surprised!

Snow has a fascinating effect on the familiar landscape. The sky becomes more intense and the trees seem darker. Also, with the snow on them they change their size and shape, thus creating new scenes. For children, the primary interest is the thrill of playing in the snow and on the ice. It is difficult to say which is more exciting—sledding, skiing, or building forts and snowmen.

Why not carry this over into the art class?

Many interesting things can be drawn on the various shades of blue poster or construction paper. Black and white crayons make a wonderful contrast, while other colors have a new appearance on blue.

In the elementary grades, chubby snowmen are fun to draw. First, sketch his general outline very lightly on dark blue paper with a white crayon. Second, add the dilapidated top hat, coal eyes and buttons, carrot nose, and a stick for a mouth. Third,

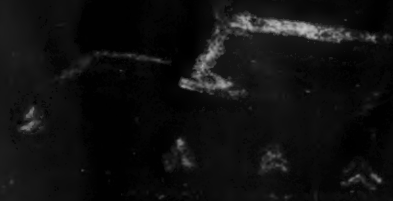
add his various other accessories such as pipe, scarf, mittens, and a broom or cane. Fourth, return to the white outline and with heavy strokes pick out the parts you wish to emphasize. It is interesting to compare the different expressions achieved in the class.

A more advanced problem could include figure work and composition: for example, an illustration of boys and girls making a snowman or
(Continued on page 45)



ries
l a
to
avy
ish
to
ons

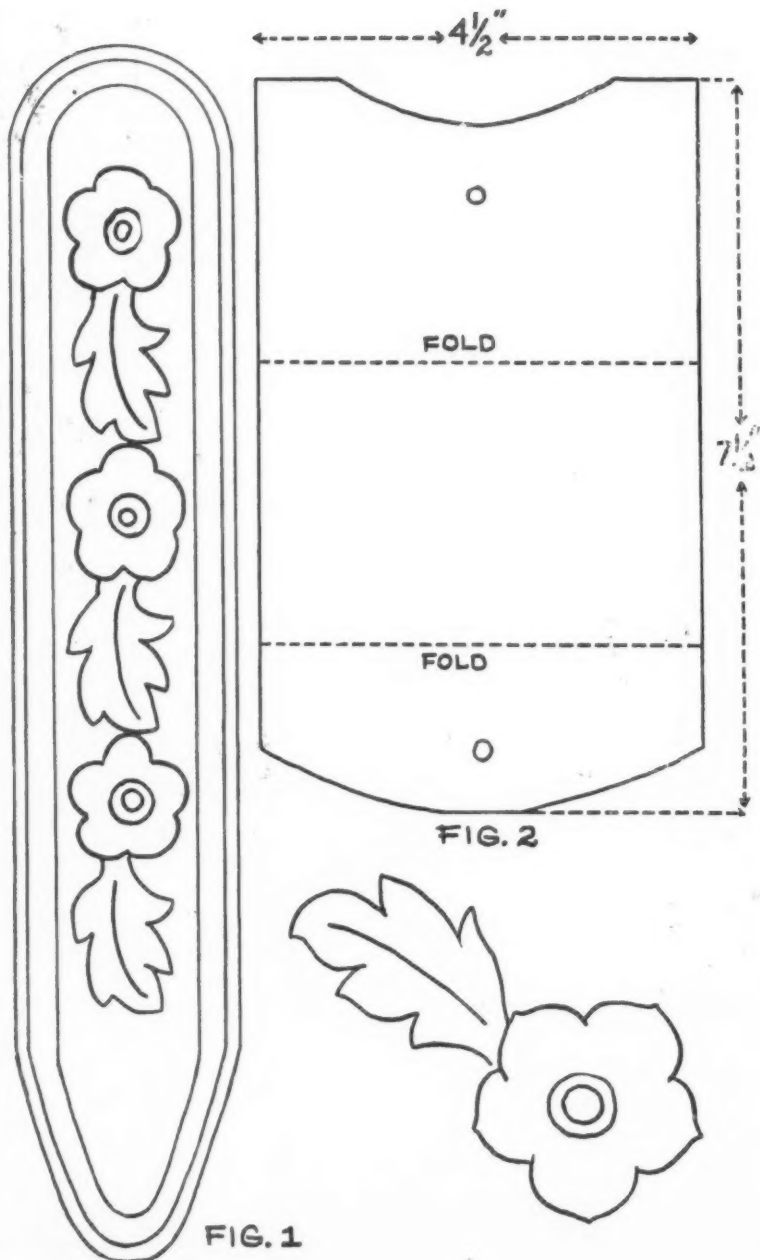
uld
on:
oys
or



Leather craft

Directions for making a bookmark and a change purse are given in this article

by Laura Lamont.



Leather tooling is an interesting kind of craft work which is not too difficult to be undertaken successfully by pupils in the middle and upper grades. They should begin with simple articles such as bookmarks and change purses.

Leathers

The most suitable leathers for these small articles are tooling goat and light-weight tooling calf in natural color.

Tools

The beginner can start with very few tools. An essential tool for each pupil is a polished metal one called *Modeler and Tracer*. The pointed end is used for tracing designs on the leather and for stippling backgrounds. The spoon-shaped end is used for flat tooling. A sharp knife is needed for cutting out leather articles; a good pair of scissors will do for small articles. A metal-edged ruler is needed as a guide for the knife in cutting out articles. A T-square is useful for making edges exactly square. A single-hole spring punch will be needed to punch round holes for lacing the change purse. A snap-setting outfit is used for putting snap buttons on the change purses. Leather and tools may be obtained from any dealer in leather supplies.

A Tooled Bookmark

STEP 1: Draw on stiff paper a pattern for the bookmark. Suggested size 8"x1 3/4". The ends may be rounded, or one end may be straight and the other pointed.

STEP 2: Cut out pattern.

STEP 3: Place the pattern on the leather and trace around it with a pencil.

STEP 4: Lay the leather on a cutting-board of soft wood or a piece

of linoleum and cut out, using the metal-edged ruler as a guide for cutting straight lines. Cut curved parts with sharp scissors. Thinner leather such as goatskin may be cut entirely with scissors.

STEP 5: On a piece of drawing paper plan the design to be tooled on the leather. It must suit the size, shape, and purpose of the bookmark. (See Fig. 1.)

STEP 6: Trace the design on a piece of tracing paper larger than the cut-out leather.

STEP 7: Moisten the cut leather by dipping a small sponge or soft clean cloth in water and going over the finished side of the leather lightly.

STEP 8: Place the tracing paper over the moistened leather in the proper position and fasten it to the workboard with tape. Thumb tacks must not be put into the leather.

STEP 9: Transfer the design to the leather with the pointed end of the tool. Use a ruler as a guide for tracing long, straight lines.

STEP 10: Remove tracing paper. Re-moisten the leather if it has become dry while the tracing was being done. Always moisten the whole piece; never moisten only the part on which you are working or water marks may show. If the leather is too wet (if the smooth surface wrinkles or oozes moisture when the tool is pressed along it) it must be allowed to dry partially before tooling.

STEP 11: Tooling.

The tooling should be done on a smooth, flat, hard surface such as a

piece of plate glass or a piece of hard wood. Using the spoon end of the modeling tool, tool around the outside of the design that has been traced on the leather. Hold the tool at such an angle that the side of it presses the leather down deepest along the design. The stroke used in tooling has been described as a "push-and-pull stroke."

Next press down the background in order to make the design stand out in relief. Use the broad end of the tool and press down the leather immediately surrounding the design first. Then, using the flat part of this end of the tool, gradually work out to the border. There must be a border around all work that has a pressed-down background. The tooling must be continued until the background is evenly pressed down and does not show tool marks.

STEP 12: Stippling.

The background may now be stippled. This is done by making small dents evenly over the pressed-down background on the moistened leather using the pointed end of the modeling tool. Use enough pressure to make clear dents but be careful not to break the surface of the leather.

STEP 13: The bookmark may be finished with a crease or line close to the edge.

Change Purse

Fig. 2 gives a plan for making your stiff paper pattern which is the first step. The next eleven steps follow in the same order as in the making of the bookmark. Fig. 3 shows

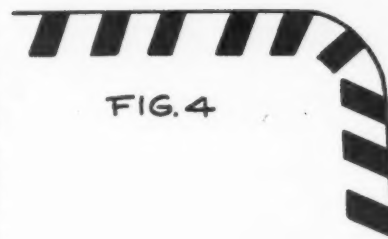


FIG. 4

how the motif used in the design for the bookmark has been adapted to the shape of the change purse.

STEP 14: Put on snap fastener if desired.

STEP 15: Cement the edges of the purse to hold them together while the holes for lacing are being punched. Rubber cement may be used. If ordinary glue is used care must be taken lest it soak through the leather.

STEP 16: Punching holes for lacing or thonging.

Mark spaces for thonging one-quarter inch from the edge and three-sixteenths of an inch apart. With the punching tool punch a hole between every pair of spaces. This is easier than trying to punch the hole over the dot made by the marker.

STEP 17: Lacing or Thonging.

Thonging is used to fasten the two pieces of leather together along the edge of the purse, and also for strengthening the single edge and giving an attractive finish. For the change purse use 3/32" width, English goat, natural, and lace the purse all the way around the outside except at the bottom, which is a fold. For the whip stitch (see Fig. 4), also called the over-and-over, the length of thonging used is three times the distance to be laced. Start the lacing at a point where both the starting and finishing ends of thonging may be hidden. Glue these ends to the inside of the article. The working end of the thonging will pass through holes more easily if it is cut to a point and a little glue added to stiffen it.

If it is necessary to join thonging, first skive or pare the two ends to be joined, one on the finished side and the other on the unfinished side, using a sharp knife. This is done to reduce their thickness. Apply cement to the skived ends.

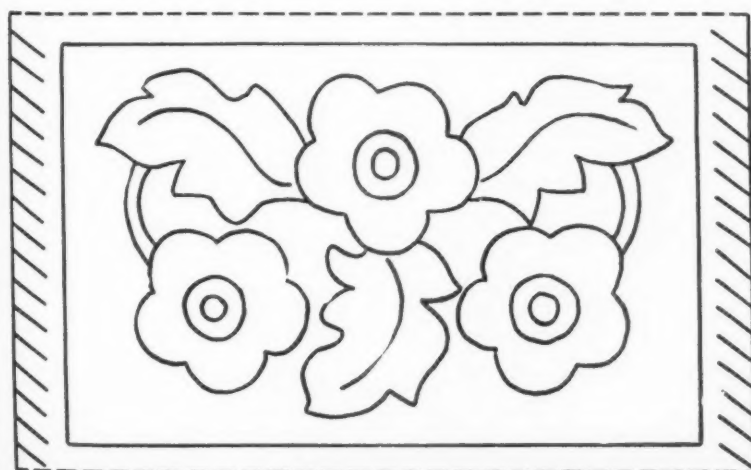


FIG. 3

Arizona

A child's guide
to the
United States
by
Miriam Gilbert

My father is a copper miner. He is proud that Arizona's copper mines are among the greatest in the world. In fact, mining is the most important industry in Arizona. We live in Globe, which is the center of the vast copper mining and smelting region in Arizona. Bisbee, another mining city, has one of the largest copper mines in the country. It also mines large quantities of gold and silver.

My best friend is a Navajo Indian. The Navajos and the Hopis are the best known tribes in our State, and you are sure to meet Indians wherever you go. My friend has a book on all the famous Indian warriors, and we like to read about Geronimo most. He was a brave medicine man of the Apaches, and for many long months thousands of United States soldiers tried to capture him but failed. Geronimo finally surrendered in 1886 at the town of Apache.

My grandfather knows many tales of the old days of Arizona. When he first came to Phoenix, which is the capital and the largest city, it was a desert. It was not till 1911, when the Roosevelt Dam was built, that the land was irrigated for miles around and farming was able to flourish on a large scale.

I like the beautiful turquoise beads and ornaments that are made in Phoenix. The turquoise comes from the nearby hills and is polished and shaped into jewelry in Phoenix factories. My sister's birthday is next week, and my mother is going to buy her a turquoise ring.

Do you know that Arizona is the youngest state? It was admitted to the Union in 1912.

The oldest town in Arizona is Tucson. In 1692 a Jesuit Father visited the Indian village which stood on the present site of Tucson. The first settlement was made here in 1776. An abode wall was built around the town as a protection, and it is the only walled town in Arizona.

Not far from Tucson is Saguaro National Monument, a forest of unbelievable cacti. The Saguaro is a giant cactus which lives for hundreds of years and grows from twenty-five to thirty-five feet high. The saguaro has a lovely pale white blossom which is our state flower.

We have many scenic spots, and tourists come each year to see the

wonders of our state. But the Grand Canyon is one of the wonders of the world. It is 217 miles long and has a width at the top of from four to eighteen miles. There are many beautiful trails along the rim of the canyon, and you can look down more than a thousand feet at certain observation posts and see the brightly colored rocks that rise on each side.

Then there is the Petrified Forest that looks as if a sorcerer had enchanted acres and acres of forests. Tumbled logs and parts of trees, millions of years old, have been turned to stone (that is what the word petrified means). The trees were washed down here from the higher lands. Minerals soaked into the trees and turned them into colored stone. The stone is so beautiful that it is carved into jewelry.

My sister's favorite visiting spot is the Painted Desert, where the sands glow like a rainbow. My sister was lucky to come here one year when the Hopi Indians held their famous Snake Dance. The Hopi Reservation at Walpi is on a high mesa overlooking the Painted Desert.

I like the cliff dwellings best. They are the crumbling cave homes of Indians who lived here hundreds of years before the first white men came. It is exciting to wander through the rooms in the pueblo at Tuzigoot National Monument. There is a museum on the grounds which shows some of the pottery, baskets, and cooking and working utensils which the Indians used.

Second best I like visiting Lowell Observatory, which is on a mountain near Flagstaff. This is an important astronomical observatory. Visitors are permitted to look through reflectors and telescopes at the moon and the sun and all the planets.

Don't you think visiting Arizona would be an unforgettable experience? I will be glad to introduce you to my Indian friend.

The map on the facing page suggests the kind of illustrated map that the children can make for themselves. Encourage originality and variety. Be sure they include all the very important cities, rivers, and places of interest.

Let the children give the names of all the states that border Arizona.

ARIZONA



Applied color harmony

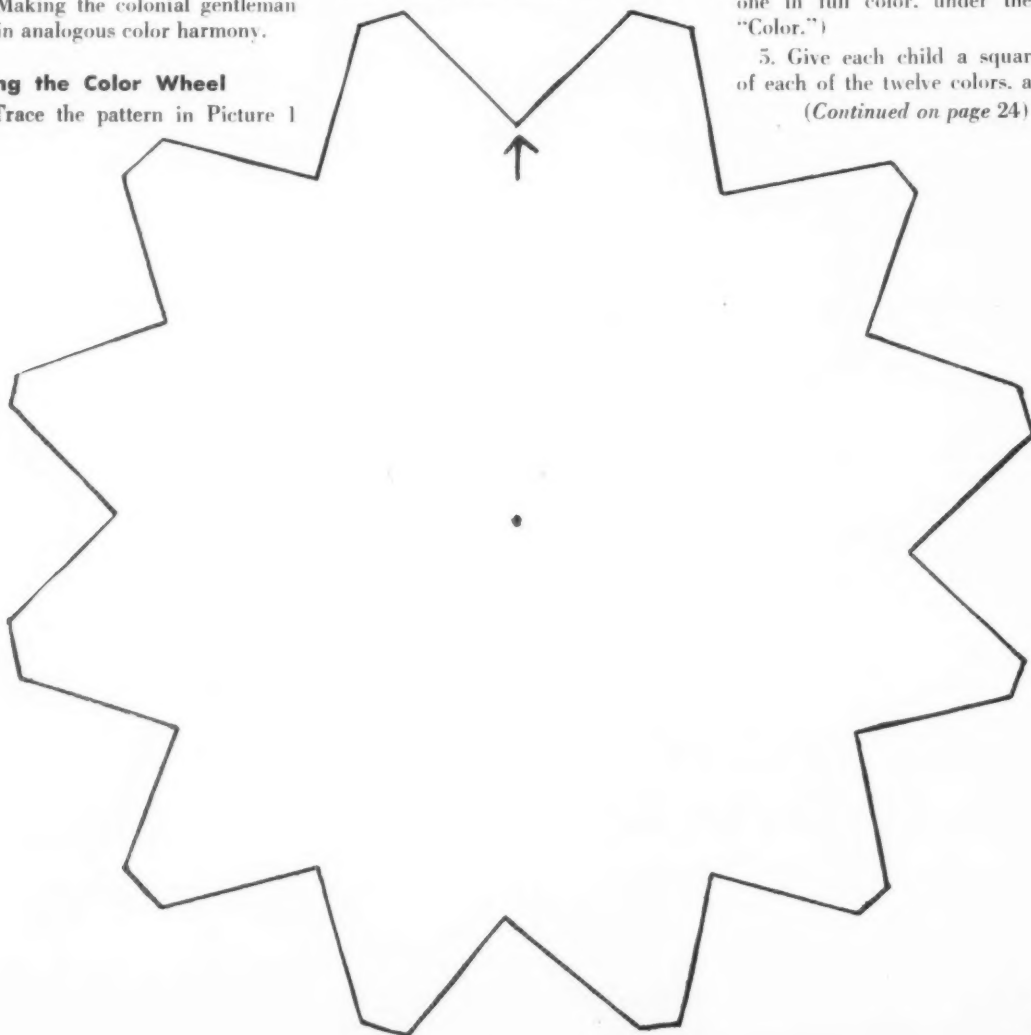
Elizabeth Larkin explains how to make color harmony meaningful by useful projects.

This lesson in the practical application of color harmonies should be done in four separate drawing periods:

1. Making a color wheel
2. Making the dial in complementary color harmony
3. Making the colonial lady doll in split complementary harmony.
4. Making the colonial gentleman in analogous color harmony.

Making the Color Wheel

1. Trace the pattern in Picture 1



below and make a model of it from oaktag or cardboard.

2. Have as many children as there are rows in your room make one model each from yours so there will be one for each row. Be sure they make a hole in the center.

3. Give each child a sheet of drawing paper (about 9" x 12"). Direct each child to the model over the up-

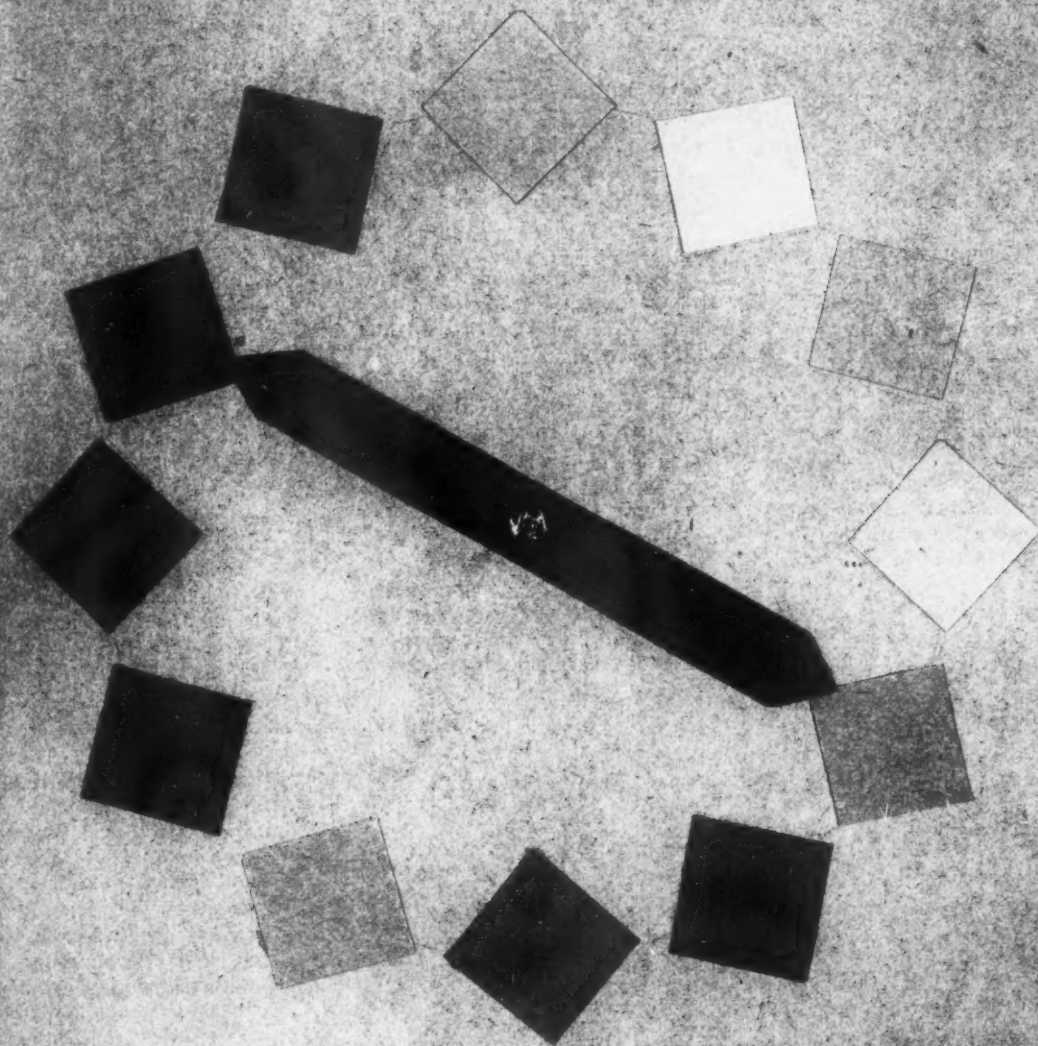
per part of the drawing paper so that the arrow points to the top.

4. Hang up in the front of the room a color wheel which has the true standard colors. If you have none, you could make one beforehand from the ideas given in this lesson. Make it much larger and use the chart in an encyclopedia. (*The World Book Encyclopedia* contains one in full color, under the word "Color.")

5. Give each child a square inch of each of the twelve colors, as indi-

(Continued on page 24)

COLOR HARMONIES



Complementary - Any two colors opposite on the color wheel.

Split-complementary - Any color with the two neighbors of its complement.

Analogous - Any three colors in succession.

cated in the next illustration, and have them paste them on the wheel in the notches, as indicated. Or have the children make the colors with water paints. Use at least the three primary colors red, blue, and yellow. Give them each a sheet of white drawing paper creased into 12 squares. Have them paint one square red, one blue, and one yellow, mixing paint and water until they get the exact color tones that are on the big color chart. Tell them these are the primary colors.

Let the children mix blue and yellow to make green, yellow and red to get orange, and blue and red to get violet, again trying to match exactly the colors on the master chart. Tell them these are the secondary (or binary) colors.

Next direct them to mix the tertiary colors: yellow-green, blue-green, yellow-orange, red-orange, blue-violet, and red-violet.

Have them cut out a square inch of each color and arrange the squares on the color wheel which they drew on the first paper, in indicated in picture 2.

6. Have them copy the formulas for finding color harmonies as stated below the wheel in Picture 2.

7. Make an indicator out of cardboard or oaktag and attach it at the center with a brass fastener so that it rotates. The indicator helps the children to find the complementary and split complementary color harmonies. Teach them that harmonies in color are as pleasing as harmonies in music.

A Useful Dial in Complementary Colors

In some schools there is a ruling that whenever the class is not in its regular classroom during school hours, a notice must be posted on the door stating where the class went. Picture 3 shows a simple device that will tell by a twist of the dial just where the class is whenever it is out of the classroom.

1. Have each child choose from a supply of paper two sheets that represent a complementary color harmony—any two colors opposite on the color wheel. Be sure that at least one color is used in a tint rather than in full intensity.

2. With a radius of 4" draw on the paper which is the lighter one in color, an eight-inch circle, and with a $3\frac{1}{2}$ " radius draw a seven-inch circle on the darker paper. Cut out

these circles. Be sure to mark well, with the compasses, the centers of both circles.

3. On the smaller circle draw lightly in pencil, and concentric with the outer circumference, a circle of 2" radius and one of 3" radius. Cut out a "window" as shown, between these two drawn circles.

4. With the "window" at the lowest point, print an "R" directly above the center of the "window," using the pencil-drawn circles as guide lines. Then put an "A" to the left of the "R" and an "E" to the right. Fill in the "E" of "WE" and then the "W," using proper spacing between words. Do the same with "I" and "N." Go over these letters with crayon of the same color as the circle, but much darker in tone. Erase the pencil-drawn circles.

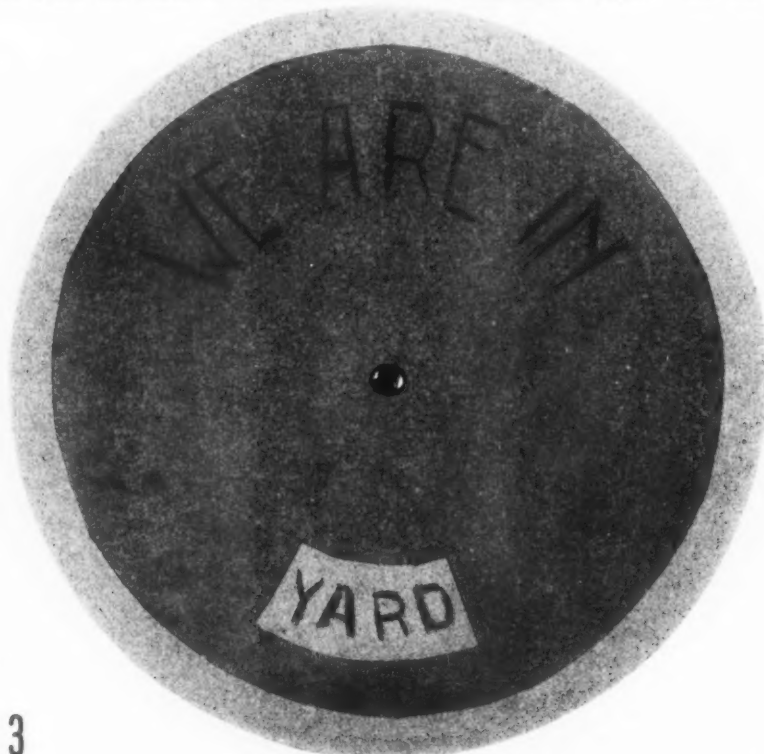
5. Put the two circles of cardboard together with a brass fastener through the centers.

6. With the same crayon, print on the big circle, where it shows through the "window," the word "GYM." Then move the dial so the word "GYM" does not show and print "YARD" in the "window." Then move the dial again and print in "AUD." Continue until you have put in all the places the class uses when it is not using the classroom. Leave one space blank, so that when you are in the classroom your dial reads simply "WE ARE IN."

7. If you have a glass window in your classroom door, fasten the smaller circle to the inside of this window with transparent adhesive tape in three places. You can freely move the large circle around from within the room. It is more convenient if you mark the back of the big circle so you can tell what appears through the "window" at each turn.

8. If you have to put this on the outside of the door, attach the whole thing to a third paper or cardboard, using the same brass fastener. Attach the mounting paper or cardboard to the outside of the door with two thumb tacks.

This device may be used for other things than telling where the class can be found at all times. It could announce the next P.T.A. Meeting, or the present class housekeeper or class captain, or when the next reports are due.





It could be strengthened and embellished by putting a cardboard flower and leaf in between the head of the fastener and the smaller circle, and coloring it in tints and shades of your same two colors.

A Colonial Lady Stands Alone

Use the same procedure to make patterns of the colonial lady in Picture 4 above. You can make your pattern, which the children can use, by tracing it from the picture.

Before coloring the dress and drawing on it the flowers, have each child make a floral illustration like the ones shown in Picture 5.

Give out small pieces of ordinary paper about 3" x 6". Direct the children to fold each piece into 2" squares. Each child should then draw a floral form—an original one—with a curved stem and two leaves.

Hang up the color wheel, and tell the children to choose a color scheme in **SPLIT COMPLEMENTARY** harmony—that is any one color and the two neighbors of the color directly opposite on the wheel. For example: green with red-violet and red-orange or blue-green with orange and red.

Tell the children to color the flower one color, the leaves and stem another

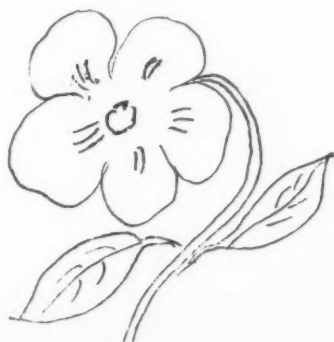
color, and the background a tint of the third color.

Allow each child to choose his own split complementary harmony and to try his design in another split complementary harmony to see which he prefers. When each child has decided on the one he likes, give out the doll patterns. Tell the boys that many men make a good living designing silks.

After the doll is drawn on the good paper, tell them to use their miniature floral designs in coloring the upper part of the dress. The skirt should be colored in a tint of the flower color or of the leaf color. Let the better artists draw the faces for

the less competent ones. See Picture 6 page 26. Note that the eyes are drawn half way down the oval and far apart. Also note that the mouth is a solid black horizontal circle with a line through it. Paste the two edges of the skirt together to enable the doll to stand up. Both girls and boys will be delighted when they see their dolls cut out, pinned together, and standing up.

These may be used as the culmination of a study unit on colonial life. In modern evening dresses, they make beautiful place cards, with "Identifi-



5



7



6

cation tags" made of paper and hung on a silk thread around the neck.

A Colonial Gentleman

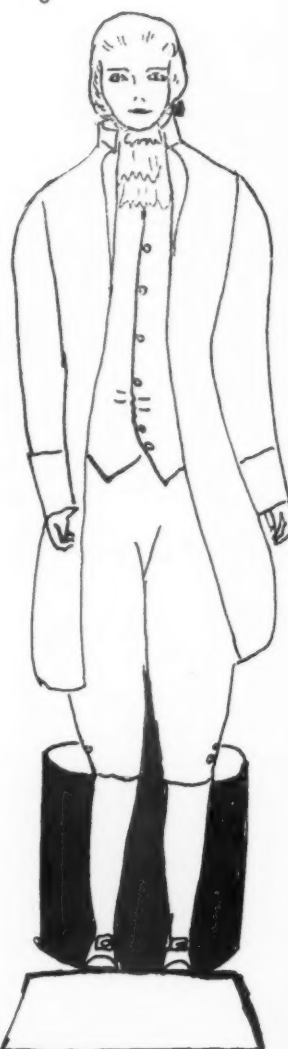
This is a fitting partner for the colonial lady of our last drawing lesson.

Hang up the color wheel and tell the children to choose an analogous color, that is, a combination of any three colors in succession on the color wheel. Example: blue-violet, violet and red-violet or green, yellow-green, and yellow.

Have models made of oaktag, traced from the pattern at the left, Picture 7. Give out drawing paper and give the model to the first child in each row. He traces around the pattern and passes it to the child behind him, who does the same.

Then he draws in the faces, hands, clothes, and shoes, etc. See Picture 8 for details of face. Note the steps shown for drawing the mouth. He colors it using one of his three colors for the coat and trousers, another for the vest, and the third for the stockings. The hair ribbon is black, as is the stand, including the space between the legs. He cuts it out and makes it stand by pasting the edges A and B together (See Picture 9). The hair and jabot are white, and the face is very light orange.

8



Book Club Selections

For boys and girls 6, 7, and 8 years of age:

BARTHOLOMEW AND THE OOBLECK.
By Dr. Seuss. Random House.

For boys and girls 9, 10, and 11 years of age:

MYSTERY AT BOULDER POINT. By
Eleanore M. Jewett. Viking Press,
Inc.

For older girls, 12 to 16 years of age:
CANDY. By Robb White. Doubleday
and Company, Inc.

For older boys, 12 to 16 years of age:
THE SUNKEN FOREST. By René
Prud'hommeaux. Viking Press,
Inc.

Reviews

GENERAL LEATHERCRAFT. By Ray-
mond Cherry. Bloomington, Illi-
nois: McKnight & McKnight. 128
pp. \$1.50.

In this book, first published in 1940 and now in its third edition, will be found background information on leathercraft (such as kinds of leather, dyes, tools, and equipment), operation sheets, projects, and designs. The projects are arranged in order of their difficulty, but the instructions are so explicit and the illustrations so clear that most workers, we think, will find it possible to progress quickly from the creation of such easy items as key cases and book marks into the more difficult category of brief cases and handbags. An index is included, as well as a reference list of books on leathercraft for those who wish to delve more deeply into the subject.

Raymond Cherry is head of the industrial arts department of the Lockport Township High School, Lockport, Illinois.

JOE MAGARAC AND HIS U.S.A. CITI-
ZEN PAPERS. By Irwin Shapiro.
Pictures by James Daugherty. New
York: Julian Messner. 64 pp. \$2.00.

"If anybody asks, 'Who was the greatest steelman that ever was?' you say, 'Joe Magarac.' And you'll be right, by golly! Because he was the best feller for making steel in the whole world.

"Yoh! That Joe Magarac, he was a real steel man. He was born on an ore mountain in the Old Country. He was even made of steel himself. Sure Mike—he was steel all over."

In such lusty style Irwin Shapiro begins the folk yarn of Joe Magarac, the legendary hero of the Slovak steel workers. There is plenty of hearty humor, exaggeration, and robust action to put across a theme stressing appreciation of our foreign-born citizens.

We suspect that few will quibble with the decision of the judges who unanimously gave Joe Magarac the Julia Ellsworth Ford Foundation Award for Children's Literature.

GOLDEN STORY BOOKS. New York:
Simon and Schuster. 128 pp. 25c.

We always wonder what the Golden Book people will be up to next. Usually they are up to something pretty interesting, and their latest project is no exception.

The Golden Story Books are pocket-size volumes, hardbound in washable covers, which contain one or more entertaining stories. Some of the stories are brand-new ones, written especially for the series. Others have been previously published. There are full-color pictures on nearly all of the 128 pages.

Though these stories are designed for children from seven to ten, our experience indicates that they will also appeal to children older than ten. We found that 12-year-olds chuckled over Kathryn and Byron Jackson's *Circus Stories* and were especially delighted by "Crinkle's Nose," the humorous story of a clown who was robbed of his huge and valuable nose.

book shelf

THE STORY OF SOUND. By James
Geraldton. Illustrated by Joe Kursh.
New York: Harcourt, Brace and
Company. 74 pp. \$2.00.

Children spend all their spare time, we suspect, thinking up questions to spout forth during the science period. A book which answers some of these questions is usually treasured by the teacher.

Such a book is *The Story of Sound*, written by a Harvard physics instructor. The buzzing of mosquitoes, the singing of teakettles, and the satisfying sound of an exploding firecracker are explained, as well as the manner in which bats successfully engage in blind flying by means of ultrasonic cries.

This book, with its lively line drawings by Joe Kursh, will be a happy supplement to those science texts whose treatment of sound is both dismal and inadequate.

SEATMATES. By Mary K. Reely. Illus-
trated by Eloise Wilkin. New
York: Franklin Watts, Inc. 1949.
237 pp. \$2.00.

Here is a cozy story about a little girl of not too long ago in a small midwestern town.

Girls of seven to eleven will easily identify themselves with Kate, feeling her own hurt about not being invited to a birthday party, participating with her in the fun of Christmas trees and May baskets, and finally rejoicing with her as she finds a real friend and seatmate.

(Continued on page 39)

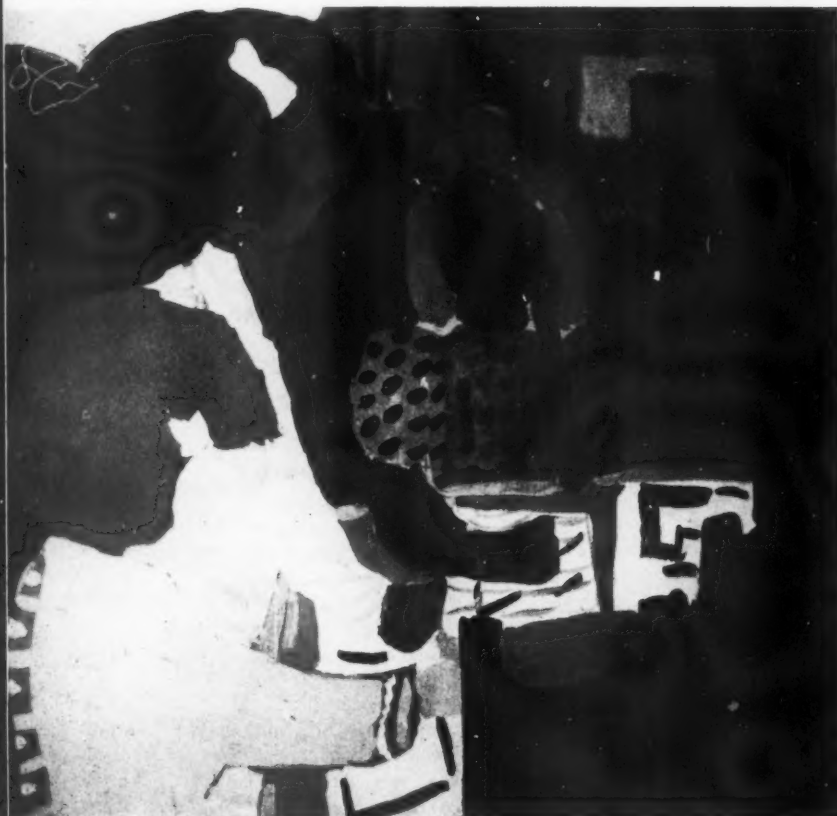
They like to paint with tempera

Jessie Todd tells
why tempera paints
are so popular
at the
University of Chicago
Laboratory Schools.



1

2



No art medium is more popular with and useful to third- and fourth-graders than tempera paint. "With tempera paint you can paint walls, cupboards, and scenery for plays."

Illustration 1 shows part of a mural painted directly on the wall by children eight years of age. Notice the music teacher playing the piano and the third-grade child near her. The girl is taking her turn singing to the class. Notice the class sitting in the small chairs. The background colors were magenta, red, blue, and green. Other sections of the music mural showed children playing different instruments and children dancing to music.

Illustration 2 shows part of the art section of the mural. The children are sitting at a table, planning projects they will make out of wood.

Illustration 3 shows cupboard linings. The bookcases in the room won't hold all of the books; so some are stored in the hall cupboards near the room. The hall was unattractive until the children painted these colorful linings.

Illustration 4 shows a stage set by Brenda, age nine. This was the preliminary sketch on paper 18" x 24".

It was charming in color. There was pure magenta in it, pink, green, and turquoise. Notice the imaginative bird in the upper left corner. The design held together in composition and color. Many children helped to paint the large stage scenery. They incorporated their ideas into the final stage set.

Children enjoy using tempera paints if they have many bright colors. Magenta is one of their favorite colors. Turquoise is another.

Glancing at the four illustrations, you will note that they have some things in common.

A. All have children in them who are the same age as the young artists. In Brenda's stage set, the four spots in the lower center are children on the stage. In our school children are encouraged to draw and paint people. In many schools children paint houses, trees, and airplanes and dodge the drawing of people. We have days when all children in a class practice drawing people. We draw them sitting, standing, running, jumping, diving, and dancing.

(Continued on page 38)



3



4

Snowflakes

First-graders can
make these snowflakes.

By Edith J. Dalbey

To help first-grade pupils cut six-pointed snowflakes I devised this pattern.

Trace pattern carefully with hectograph carbon, pencil, or pen and ink. Have them run off on *thin* typewriter paper.

Directions for folding and cutting

Cut out circle first.

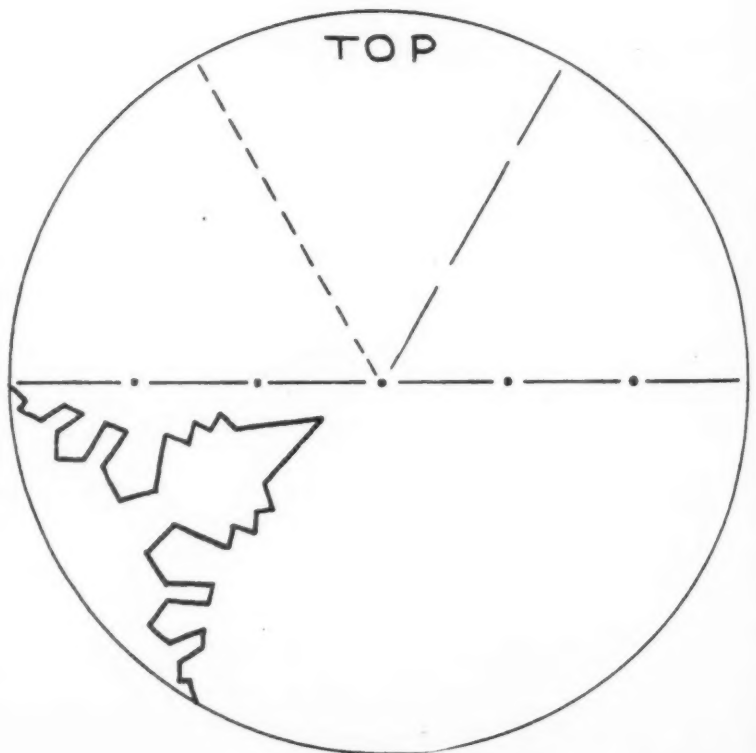
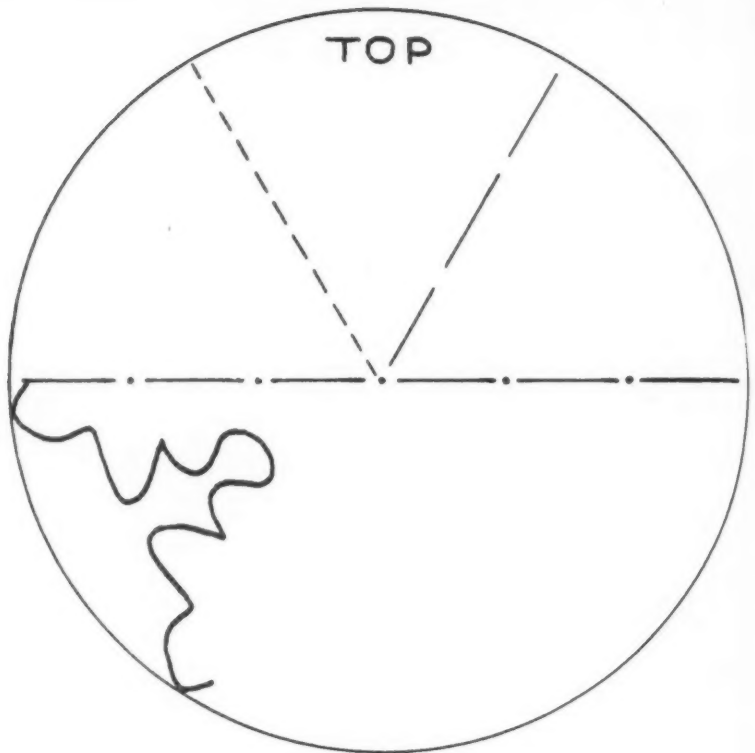
Fold on the dash-dot-dash line, making a half circle so that the dotted lines and the word "Top" show.

Next fold on dash-dash-dash line over to the dotted line, covering the word "Top" with one third of the half circle.

Now fold on the dotted line so the other third of the half circle covers the two-thirds already folded together. The snowflake pattern is now on top.

Cut on the lines of the pattern. Open out, and you have a six-pointed snowflake.

If you make two sheets for each pupil the children will begin to "catch on" how to fold into six parts and will be able to make them for themselves.



Series on Design

Design: Line is the first in a new series of four Young America films on principles of design for art education and drawing classes. The purpose of *Design: Line* is to familiarize the student with line as one basic element of design, and to show the various results that different types and combinations of lines can produce in the art and industry of everyday life. The *Design Series* is being produced by Lewis Jacobs.

Three additional films are in preparation for this series and will be released in the next few months under the titles: *Design: Shape*, *Design: Light and Shade*, *Design: Composition*. This series will supplement the four teaching films for beginners in drawing recently released by Young America Films under the series title, *Drawing for Beginners*.

Design: Line is a one-reel, black-and-white sound film available at \$40.00 per print from Young America Films, 18 East 41 St., New York 17.

House Model

Make a House Model shows how to translate full-size house plans into a scale model, using simple tools and easily-available materials. Light-weight cardboard is the basic material, cut out with a sharp knife or razor blade and assembled with glue. Also illustrated are use of the ruler or scale, the compasses and dividers, scraps for landscaping and decorative effects, and water-color paints. Careful workmanship is emphasized throughout. Technical advisor was Robert S. Hilpert, chairman of the department of art of the University of California at Los Angeles.

Bailey Films, 2044 North Berendo, Hollywood 27, California, is the producer.

Life Filmstrips

Life Magazine is now issuing the first of a series of filmstrips in color, based on its research for the "History of Western Culture" articles. Full use will be made of the numerous published and unpublished color transparencies by means of which *Life's* color photographers are recording the world's great masterpieces of art, architecture, and archeology.

using films and records

Three of the first filmstrips to be released are *The Middle Ages*, *Heritage of the Maya*, and *Giotto's Frescoes of the Life of Christ*, from the Arena Chapel in Padua. A fourth filmstrip, *The Atom*, is based on the article by that name which appeared last spring. All four filmstrips are in color.

The editors of *Life* intend to produce only a limited number of filmstrips each year to assure the time necessary to create filmstrips of exceptional quality. The strips will contain an average of fifty frames and sell for \$4.50. Extensive lecture notes accompany each subject.

A descriptive booklet may be obtained by writing to *Life Filmstrips*, Time & Life Building, 9 Rockefeller Plaza, New York 20.

The Netherlands

Two new one-reel films on Holland are now available from Coronet.

Stories of Holland: Background for Reading provides a vivid visual background for some of the best-loved juvenile literature. With the help of the camera, we take a journey to Broek, the setting for the story of Hans Brinker; Volendam, a typical fishing village on the Zuider Zee; the old city of Leiden at tulip time, and many other places of literary interest.

Life in Lowlands introduces the audience to Peter and Mina as Grandfather promises to show them how much of their country was claimed

from the sea and made into rich polders. A tour of the Netherlands follows, including the modern city of Amsterdam.

Both films may be purchased from Coronet for \$90 in full color or \$45 in black and white.

Indian Legend

The Loon's Necklace, chosen grand winner of Canada's 1949 motion picture awards for being "The Canadian Film of the Year," is now being distributed by Encyclopaedia Britannica Films. The picture relates an ancient legend of the British Columbia Indians of how the loon got its necklace. Actual ceremonial masks from the collection of the National Museum of Canada are used on all the characters in the film.

Intended for the middle grades and upward, *The Loon's Necklace* may be rented or purchased from Encyclopaedia Britannica Films, Inc., Wilmette, Illinois. The purchase price for this one-reel sound film, in full color, is \$90.00.

Electricity

Another Britannica production is *Making Electricity*, a one-reel sound film demonstrating the principles of how electricity is generated. Middle and primary grade students are shown how a small, hand-powered generator may be constructed, followed by views of the generator in actual operation. It then illustrates how the same principles apply in generating electricity

(Continued on page 42)

teaching tactics

Weather booklets

My pupils enjoyed marking our large calendar as a daily weather report. A yellow sun denoted sunny days, black clouds showed stormy days, and white was used for rain-drops and snow. A small, colored kite represented windy days.

We decided to illustrate a weather booklet. We stapled together several white sheets of construction paper. Some of the pictures illustrated here are from our weather books. Each child was especially careful to use lettering on the outside as well as the inside of his booklet.

Jean C. Rice
Roselle, N. J.

Imaginary Fortunes

Do you need a new game to give zest to your review work?

Make a guide sheet of review material which covers a unit, semester, or the term's work. Give each child a copy of the guide sheet for study purposes. Make a set of questions which are covered on the guide sheets, giving each question a money value according to the difficulty of the question.

Divide the class into teams by captains, rows, or boys versus girls.

The first player on the team draws a question. If he can answer the question, he has won an imaginary sum of money for his team (as \$1.50). Failure to answer the question will penalize the team a similar sum. The team may be forced into debt by not having enough money on hand to pay the penalty.

If you use the device several days, those children who failed will work

(Continued on page 44)



Creative work in three dimensions

Clay modeling and soap sculpture

are discussed in detail

by Anna Dunser.

Clay

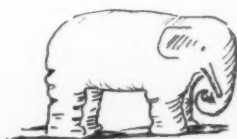
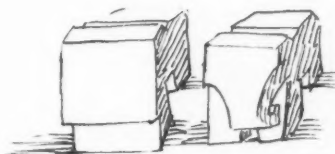
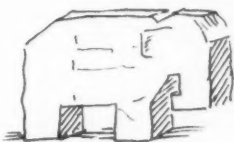
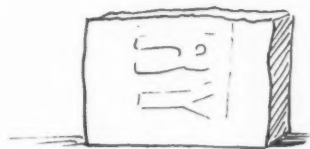
A five-year-old girl held a ball of clay in her hands. Suddenly her face broke into smiles and she said, "It feels funny."

If you have never held clay in your hands, try it. The feel of the cool, velvety, wet, pliable stuff will surprise you, too.

Take a piece about the size of an egg; pat it smooth. Close your hand on it; press it no harder than you would a baby's fist. When the ball of clay has the imprint of your hand, place it on the table before you and walk around it—or have it on a piece of cardboard which you can turn about. The piece of clay may suggest something: an unopened bud, a hunched-up rabbit, a curled-up kitten, or a well-wrapped Indian papoose. Or it may not suggest any particular thing and still give pleasure through its interesting shape.

Poke the piece of clay with a finger. Pat it down a little. Change the shape by pushing and pulling. You will find yourself intrigued with the possibilities.

The teacher who knows the feel of clay will understand the pleasure children have in working with this material. The suggestions given above for an adult will not be necessary for the small child. He will pound, push, pull, and squeeze the clay with abandon, getting thoroughly acquainted with it before forming any object.



But first the teacher will want to know where and how to get the clay. Sometimes a country school is so fortunate as to have a clay bank on or near the school yard. Such clay may be in good condition to use. It may even be fired successfully. The teacher and pupils should experiment with the natural clay.

If clay cannot be picked up in the yard, it can be purchased in wet bricks or in powdered form, in five-pound boxes or in 100 pound sacks. The powdered clay may be mixed with water, adding the water to the clay gradually until the clay is wet enough to be smooth but dry enough that a ball of it retains its shape when held in the hand. When it is just the right consistency only a fine film of clay clings to the hand.

If the school has the clay in large quantities, it can be mixed in a large container such as a stone jar or a zinc-lined wooden box. And if the room has a washable floor, the teacher will permit the children to take out the clay for themselves and experiment with it freely until they find that they can form recognizable objects.

Quite often, however, the amount of clay is so limited that each child has an opportunity to make only one or two things. And perhaps the work must be done in an ordinary classroom. Then the teacher will follow a procedure which will be most likely to secure satisfying results.



First-grade children modeling animals of clay

Third-grade children painting animals made of clay



The
twenty
used.
quarte
are fo
or pa
son.

Pla
and th
struct
in on
there
pieces
If th
anima
chara
starti
ies, m
The l
hand
egg.
finge
be p
we h
head
only
indic
enou

At
that
head
exter
By p
right
form
body
in fr
must

Each
same
part
not
far
this
The
or u
in a
they
lyin
right
posi
diff
bod
posi

T
form
as i
is n
the
kep
rou
or

The clay should be mixed at least twenty-four hours before it is to be used. Balls of about one-half or three-quarters of a pound for each child are formed and covered with wet rags or paper until time for the clay lesson.

Place a piece of paper on each desk and the clay on the paper. Then instruct the children to keep their clay in one piece. When it is kept so, there is little danger of it falling to pieces when the creation has dried. If the children begin by modeling animals, a discussion of the general characteristics of all animals is a good starting point. All animals have bodies, necks, heads, legs, ears and tails. The ball of clay is rolled between the hands until it is elongated, like an egg. Now with the thumb and first finger about one third of the egg can be pressed away from the rest, and we have head, neck, and body. The head is not separated from the body: only a slight pressure is necessary to indicate the neck — a neck thick enough to hold up the head.

At this stage the children can see that the head is round like a person's head, but an animal has a long head extending at right angles to the neck. By pulling down on the clay head the right shape is achieved. Legs are formed by pulling down from the body sufficient clay to make two legs in front and two in the back. They must be kept thick and strong.

Ears and tail are pinched out in the same way, care being used to keep all parts thick enough so that they will not crack. When the animal is this far along the fun begins, for from this point on, it is truly experimental. The head can be twisted to either side, or up or down; the legs can be placed in a running or walking position, or they can be bent so the animal is lying down. The ears may be upright or flopping down. The different positions suggest different animals or different moods in one animal. The body may be bent into a springing position or slump dejectedly.

To model a person, the clay is formed into an egg-shape first, just as in modeling the animal. The neck is made by pinching in, which gives the head and body. This shape is kept upright, and the head remains a round ball. When modeling a woman or a girl, a long full skirt gives the

figure stability. If a man or boy is to be modeled, the pant legs are kept large. Part of the clay is pinched from the body to form the arms. If the hands are attached to the body, the arms will be less likely to break.

As in the figure of the animal, the fun begins when the basic form has been made. The body can be bent at the waistline in any direction. The head, too, can be tried out in various

directions. The arms can be bent at the elbow and placed to express supplication, derision, pleasure, disgust, and various other emotions.

When the modeled figure has the desired position and expression it can be smoothed with one wet finger. After twenty-four hours the clay is leather hard, and additional work can be done by carving with a knife. Within two or three days the clay will be bone dry and can be scraped or sanded to change the appearance or to give a more finished look.

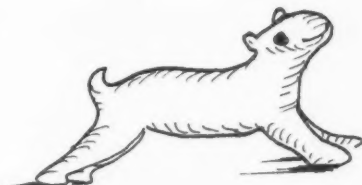
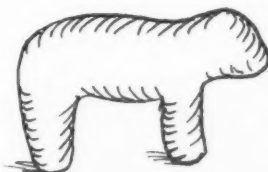
If the figures, animals, or people, have been built quite sturdy, they will be durable even without firing. The decoration of these figures is a big part of the fun. Paint them with tempera. It is a good plan to give one complete coat of some light color first. The figures of people can be painted to represent gay clothing, print material, laces and embroidery, in present day styles, colonial, peasant, or just fanciful.

The clay animals should not be painted with uninteresting black-and-white or brown-and-white spots. They can never pass as real animals anyway; so they had better be painted as toys or ornaments, either as though made of some gaily figured material or decorated with design that follows the shape. Any child can make the clay figures and paint them and they will enjoy the work at all ages.

A class may have access to prepared clay—mixed with oil so it does not harden and can be used again and again. This type of clay is desirable for practice before using the firing clay but is not a necessity. The prepared clay is used, too, when modeling a piece that is to be covered with papier maché, and the clay is removed after the piece is finished. Artists often use the prepared clay when making small models of things they later make of firing clay, and they use it for forms for molds.

Children—and adults—will enjoy some experience in carving, as well as modeling. Firing clay can be used for carving. A block of clay of any size may be set aside to become leather hard. It can then be carved much as soap is carved. The directions which follow for carving in soap may be used just as well on the leather hard clay.

(Continued on page 40)



timely teacher's aids

Free for the Asking

A treasure trove of free teaching aids awaits the teacher with a sufficient supply of time, patience, and postage to dig it up. To save the postage, patience, and time of our readers, the editors of JUNIOR ARTS & ACTIVITIES bring together each month several teaching aids which we think will be especially helpful. By filling out only one coupon, any or all of the items mentioned in our column may be ordered. In certain instances the publisher will supply more than one copy of an item, perhaps enough for each member of your class. If you wish to receive such material in quantity for pupil distribution, just fill in the quantity request line in addition to giving the other information called for in the coupon on page 44. You should receive the requested items within thirty days. If you do not receive them, it will mean that the supply has been exhausted.

December Listings Reviewed

- 208: CANADA FROM SEA TO SEA. This informative 80-page book is lavishly illustrated both in color and in black-and-white. The Information Division of Canada's Department of External Affairs is willing to supply a copy for each of your pupils.
- 209: INK SKETCHING. The Higgins Ink Company fully utilizes both sides of one notebook-size sheet

to describe the techniques of ink sketching and illustrate the various brush and pen strokes. This leaflet is available in quantity for pupil distribution.

- 210: FROM SPRUCE TREE TO WRITING PAPER. The history of paper and modern methods of manufacturing it are discussed in this six-page, illustrated booklet, put out by the Hammermill Paper Company.
- 211: ANYTIME IS SNAPSHOT TIME. The Eastman Kodak Company is willing to provide each of your pupils with a chart giving "a quick once-over of the ways-and-means to the pictures you want, day or night, indoors or out, with almost any kind of camera." It is a reprint from Eastman's magazine, *Pictures*.
- 212: INDIA. Since the independence of India, teachers are now more than ever in need of up-to-date information. Such information is supplied in the 36-page booklet, *India*, supplied to our readers free by the Government of India Information Services, though marked "Rupees Three" on the title page. A folding map showing India's economic resources, together with a good text and a quantity of excellent photographs, will do much to acquaint your pupils with modern India.
- 213: FROM THE SHEEP TO THE NEEDLE. Fleischer Yarns, Inc.

provide for your pupils' notebooks an explanation, in easy-to-read style, of the processes through which wool must go before it becomes the gaily-colored yarn from which sweaters and mittens are made.

New Listings

- 214: A STUDY OF THE IMPORTANT PARTS OF THE MAINLINER 300. By studying the diagrams and cutaway views in this 6-page folder, the air-minded younger generation will be able to find, name, and learn the use of many parts of a large airplane. United Air Lines will supply the folder in quantities up to 40.
- 215: MILK FOR HEALTH AND GROWTH. Actual experiences in preparing and eating food are provided for in this "food party nutrition unit for the primary grades." Moreover, the unit is correlated with the other school subjects, such as reading, social studies, art, music, and arithmetic. Though these "food parties" were first tried with a second-grade group, later experience proved that they could be adapted to other grades from first through fifth. The unit is a detailed one, extending over twelve parties and forty-seven pages. Page 48 is devoted to a bibliography. The Evaporated Milk Association is the distributor of this manual.
- 216: ENCYCLOPAEDIA BRITANNICA FILMS BRING THE WORLD TO YOU. The 1949-1950 edition of the EBF catalogue is 44 pages long and liberally illustrated with still pictures taken from Encyclopaedia Britannica Films. Descriptions are given of 323 educational sound films, arranged in alphabetical order by title. There is also a separate section in which the films are classified by grade level and subject.
- 217: HISTORY OF INK. The Higgins Ink Company publishes this 4-page leaflet discussing the history and chemical composition of various types of ink. Perusal of these pages will
- (Continued on page 44)

Everything FOR TRAVEL Everywhere
 AIRLINES - STEAMSHIPS - RAILROADS
 'ONE CALL DOES IT ALL'
 For Reservations and Information Apply
HOLDEN TRAVEL SERVICE
 59 E. Van Buren, Chicago 5, ILL. 7-5938



LEATHER & CRAFT SUPPLIES

NEW ... Illustrated 84 page catalog...
 Thousands of items for the Leathercraft
 teacher and student... Leather supplies...
 Tools... Books... Patterns... Designs...
 Art projects... Send 10¢ today to cover
 handling charges.

RUSSO HANDICRAFT SUPPLIES
 Dept. JA-1, 245 South Spring St.
 Los Angeles 14, Calif.



CARVE THIS GUY IN LEATHER

NEW 4 NEW
 PATTERN PLATES INCLUDING
BOB BROWN'S INSTRUCTION BOOK
 \$ 2.99 POSTPAID

SEND POSTAGE FOR CATALOG
RANGE BUSTERS CORRAL
 11311 VENTURA BLVD. N. HOLLYWOOD, CALIF.

FOR FUN! FOR PROFIT!

LEATHERCRAFT

Make your own Leather Novelties, Belts and Bags in
 spare time. A hobby you will love. Complete kits and
 equipment for tooling, carving and embossing at very
 low cost. Send 10¢ for catalog describing tools, leathers
 and instructions. Your 10¢ refundable on 1st order.

JONAS HANDICRAFT (Dept. JA)
 32 Frankfurt St. New York 7, N. Y.

LEATHERCRAFT KITS

No tools or extras are needed when you
 use the handicraft kits put out by the Robert
 J. Golka Co. of Brockton, Mass. Sixty dif-
 ferent items at surprisingly low prices. Send
 6 cents in stamps for our illustrated Op-
 portunity Booklet.

ROBERT J. GOLKA CO., Dept. A
 400 Warren Ave. Brockton, Mass.



AND ALL
 CRAFT GOODS

FREE CATALOG!

A storehouse of ideas and direc-
 tions for hobbycrafters; a buy-
 ing guide for leathers, plastics,
 metals, all materials, kits, tools.

Write for your copy today!

STO-REX CRAFTS 151 Ninth St.
 San Francisco 3, California

MAKE GLAMOROUS COSTUME JEWELRY. The New-
 est and the Latest. "The Glitter Bird" and matching
 earrings. Instructions, and materials to make \$10.00
 jewelry—only \$2.00. "Rainbow Corsage" and matching
 earrings. Instructions and materials to make \$10.00
 jewelry—only \$2.00. "Special." Both sets for \$3.00.
 Hobbies Illustrated, Box 21, Dept. M. A., Oakland 4,
 Calif.

**SHELLCRAFT! MAKE BEAUTIFUL SEA
 SHELL JEWELRY**—Earn money selling what
 you make. "No experience needed." Large
 illustrated catalog of supplies and instructions!
 10¢. (Buy direct from manufacturer) complete
 line of shells, discs, cameos, pin backs, etc.
 Pace's, Cortez 3, Fla.

poetry

Fairy Flakes

Dorothy Dill Mason

A snowflake is a fairy small
 In dainty dazzling white.
 She gaily dances to the ground
 With sisters left and right.

I'm sure a fairy dressmaker
 Has won her way to fame.
 As she designs each fragile frock.
 There are never two the same.

One day I caught a fairy as
 She glided to our lawn.
 But when I tried to smooth her dress.
 The lovely sprite was gone!

Winter Paint Colors

Virginia D. Randall

Winter is such a bright, colorful time,
 Red with holly and green with the
 lime.
 Cheerful gay splashes all over the
 town,
 Ribbons and banners deep orange and
 brown.

Lights on the streets that are purple
 and blue,
 Scarlet poinsettias nodding at you.
 Bright woolen snow-suits and mittens
 of green.
 Scarves of the brightest hues I've ever
 seen!

Silvery snow men and golden sun-
 rays,
 Make me so happy I sing all the days.
 Oh, how I wish I could keep all this
 cheer,
 Spreading it slowly all through the
 New Year!



BETTER METALS
 for **BETTER**
HANDICRAFT

Give your metalcraft work a
 perfect start — by using high
 quality METAL GOODS handi-
 craft metals. They're easy
 to work — and assure lasting
 satisfaction in your handicraft.

● **ALUMINUM and COPPER
 CIRCLES** ... For attractive
 trays, coasters and other
 useful articles.

● **BRACELET BLANKS and
 RECTANGULAR SHEETS**
 ... of Aluminum, Brass, Cop-
 per and Stainless Steel.
 Ready for your artistic touch.

YOURS FOR THE ASKING...
 "Making Aluminum Trays and
 Coasters", an interesting and
 helpful booklet as well as the
 copper-craft bulletin for be-
 ginner or experienced crafts-
 men. Write for your FREE copy
 and Metal Goods price list
 today.

**METAL GOODS
 CORPORATION**

Dept. JA

5239 Brown Ave., St. Louis 15, Mo.



Just out! 1950 Shellcraft catalog containing new designs and instructions for making shell jewelry and novelties—also a shell identification—illustrating and listing all shells and supplies used in shellcraft—instructive and educational—free with an order of \$1. or more or sent on receipt of 10c in coin. Don-Dee Shellcraft, J. A. Peninsula Station, Daytona Beach, Florida.

Write for **FREE CATALOG** of Shells and Supplies for Making Shell Jewelry and Novelties

THE NAUTILUS

Dept. A

P. O. Box 1270 Sarasota, Florida

MAKE COLORFUL SEA SHELL JEWELRY & NOVELTIES EASY!

Send 25c (refunded with order) today for catalog with **EASY INSTRUCTIONS**, listing hundreds of kits from 25c to \$3.50; special kits for groups and schools. Design of the Month Club, complete wholesale supplies of shells, cameos, plastics, findings and other crafts at lowest prices. **THE MOST COMPLETE CATALOG EVER ISSUED.**

SHELAFT 3200 6th St. So., St. Petersburg, Fla.

SHELLCRAFT SUPPLIES

Free illustrated wholesale catalogue of shell, metal and plastic parts used in creating costume jewelry, flowers and novelties.

Detailed Instructions and Designs
Dependable Quality, Prompt Service

FLORIDA SUPPLY HOUSE, INC.

BRADENTON, FLORIDA

JEWELRY FINDINGS

• Earwires • Box Clasp • Chain • Cameos • Scatter Pins • Pinbacks • Moonstones • We have in stock a most complete supply of PLASTIC and METAL FINDINGS. A selection of SPRING RINGS, JUMP RINGS, EARWING CARDS, MOON GLO BEADS, CEMENT etc. Send for our up to the minute complete illustrated literature including price listing. Full refund with your first order. Send for your copy. NOW ONLY 20c.

Mylen-Herber, 1360 W. Hicks St., N. Y. 67, N. Y.



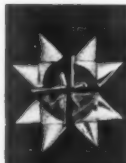
"The Christmas Star!"

Made of metallic sequin ribbon: to wear—to give—to decorate tree or package. 9 lustrous, sparkling stars, and findings \$1.00 plus postage 10c. Both perfect for craft groups

Finley's Hobbycraft
P.O. Box 471

"BUTTONS AND BOWS WITH CAMEOS"

White on black—Dainty, quaint and timely. Complete instructions and material for 2 sets, pins & earrings: \$1.00 plus 10c postage.



Glendale 5, Cal.

They like tempera

(Continued from page 29)

B. In all pictures the designs fill the space. We don't see yards of plain space. Children are encouraged to try to fill the space whenever they draw and paint.

C. If you could see the colors, you would notice how gay they are and how well they have used dark and light colors. In all of our paintings we pay attention to dark and light values.

The music and art sections of the mural were painted directly on a wall. Sometimes the paint ran down. The children took a rag and wiped it off the wall. The stage set was laid flat on the desk when Brenda painted it. The cupboard linings were placed on the floor because they were too large for the desks.

Tempera paint is lively. It is smooth. It runs nicely when children dip big brushes into it. They can cover big surfaces quickly. No medium suits children better.

Bluebeard

(Continued from page 11)

ANNE:

Oh, joy! A horseman do I spy!

BLUEBEARD:

Ber-lood! Ber-lood! Prepare to die! Now wretched woman, breathe thy last!

FATIMA:

Oh, sister Anne!

ANNE: (Calling)

Ride fast! Ride fast!

(Rushes on Bluebeard)

ANNE:

Oh, ruffian, stay thy murderous hand! They come, they come, the rescue band!

(Brother rushes in)

BLUEBEARD: (To brother)

Come, villain, come and meet thy fate!

I'll cut thy throat; I'll crack thy pate!

I'll mince thee up with slish and slash

As fine—as fine as corned-beef hash! (They fight noisily)

(Continued on page 39)

PEASANT DESIGN Tracing Patterns furnish many interesting projects for School and Home. Easily traced onto wood, metal, fabrics, walls, etc. with carbon paper. Each set four 17x22 sheets, color guides, instructions. Mexican Set 28 designs, \$1.00. Norwegian Set, \$1.00. Swedish Set, \$1.00. Penn. Dutch Set, \$1.50. American Indian Set, \$1.50 postpaid. **B. C. ROBERT.** 80N. 5822-AA Park Avenue, Minneapolis 17, Minn.

PLASTICS

A new art material.

Carve flowers, birds, other objects in clear Plexiglas. Sample carved lockets 50c. 150 page manual \$1.50. Catalog of plastic materials, jewelry findings, etc. 10c. Make Glitter birds, ear rings, etc., instructions, material, 12 birds \$1.00.

SPECIAL SCHOOL PRICES

PLASTIC PRODUCTS CO.
371 So. Main St. Salt Lake City, Utah

BERSTED'S Hobby-Craft

CHILDREN LOVE ART MOLDING FOR GRADE RECREATION AND ART



OVER 100 FLEXIBLE RUBBER MOLDS . . .

Progressively designed for all age groups.

FROM WHICH TO MOLD . . .

AND PAINT LIFELIKE FIGURINES



History, geography, nature come to life in casting figurines of famous persons, familiar animals and birds. Widely endorsed by educators.

SEE YOUR LOCAL DEALER—OR WRITE FOR CATALOG

Bersted's Hobby-Craft, Inc.
MONMOUTH, ILL.



PLASTICAST

A fascinating new craft
CASTING WITH PLASTICS
No special equipment or machinery necessary

- As easy as pouring water out of a glass.
- Hardens quickly. A wide variety of castable materials—clear plastic or opaque that are similar to ivory, ebony, marble, porcelain, stone. Mold-making simplified with our new rubber and latex compositions.
- SCHOOLS throughout the country are adapting PLASTICAST products to their Manual Training and Vocational courses.
- WRITE for large free catalog which explains methods fully. Also suppliers of Ceramic Supplies, Latex for Mold Making, Molds for Casting Novelties, Plexiglass Shapes for Internal Carving, Foam Rubber in Liquid Form, Shellcraft Supplies, Jewelry Findings.

HOBBYCAST PLASTICS, INC.
4637 N. Kedzie, Dept. A-1, Chicago 25
Western Office: Plasticast Company
Dept. A-1, P. O. Box 987 Palo Alto, Calif.

NEW Liquid Plastic

Use GLASSY-CAST, the new cold-setting liquid plastic that produces finished products in 15 to 30 minutes. No special tools or experience required. Make toys, picture frames, book ends, table tops, machine parts, artists' tools. Or embossed flowers, photos, specimens. 2 lbs. \$2.95. Sample and instructions free. **PLASTIC SERVICE**, Dept. A-17, 291 Washington St., Boston 8, Mass.

MOLDING RUBBER for Hobbyists, Industry, Classroom Projects! Flexible **MOLDS** easily made from the best **QUICK-DRYING WHITE LIQUID RUBBER!** (Gallon-\$7.95; Quart-\$2.95; SAMPLE Half-Pint \$1.00) **PREPAID Parcel Post!** **PLASTERCRAFT SUPPLY CO.**, 3051 St. Clair Ave., Cleveland 14, Ohio.

TOOLING COPPER AND BRASS SHEET

36 B&S Gauge, .005" Width 12"

Price per foot, 40c, 10 Feet and over 35c, in rolls Postpaid. Discounts to Schools, Art Clubs and Instructors on request.

GROUNDMASTER COMPANY
Art Div. Boulder, Colorado

ARTIFICIAL FLOWER MATERIAL

A very interesting hobby. Easy to learn. Easy to teach. Wood fibre crepe paper. Large selection earwires. Imported Czechoslovakian rhinestones. Beads. 2% discount to schools. **FREE PRICE LIST**. **DALI**, 5801C West Cermak Road, Cicero, Ill.

LUSTER CLAYS. New profitable hobby. No mixing. No firing needed. Make corsages, place cards, favors, earrings, brooches. Kit contains stems, leaves, and five different colored clays. Only \$2.00 plus 25c postage. Illustrated instruction book 25c prepaid. Extra colors, red & purple 40c ea. Simple instructions with each kit. **Luster Art Company**, Box 2532J, Salt Lake City, Utah.



COMPLETE KIT SENT

1. Light Reflecting Crystals
2. Colored Glass Crystals
3. Luminous Powdered Pigments

Unlimited profits making items glow brilliantly in the dark. Safety aids, toys, games, novelties, fish lures, premiums, decorations, etc. Easy to do. Generous amount pure non-toxic pigments and crystals as special introductory offer.

COMBINATION TRIAL \$1.00 postpaid
GLOWELL CO., 475-AJ Fifth Ave.
New York 17, N. Y.

FINGER-WOVEN GAY BIRDS

CLASSROOM JEWELRY PROJECTS

Ideal "fingercraft" for all ages. Nimble fingers weave "basket fashion" a **GAY BIRD** in minutes. Beautiful decorative gifts for lapels, hats, earrings, blouses, or for Xmas Tree ornaments.

JR. GAY BIRD KIT

Makes 13 **GAY BIRDS**. Kit contains 4 **METALLOID SHEETS** (3" x 8") in various colors; 2 ready-cut strips for weaving; instructions. Each Complete Catalog of Handicraft Supplies (Handling Charge) **\$1.00** **10c**

CLEVELAND CRAFTS CO.

770-4 CARNEGIE CLEVELAND 15, OHIO

BROTHER:

Ruffian, that fate shall be thine own!
Now draw, now draw, thy latest groan.

A thrust to cut thee all apart—

Aha! Aha, this to thy heart!

(Bluebeard falls dead)

ALL: (Sing to tune: "There'll Be a Hot Time")

Joy! Joy! Joy! The tyrant now is dead!

Joy! Joy! Joy! Remove his ugly head!

Never shall we tremble now in dread
Because we think that old Bluebeard's come back!

Hip! Hip! Hip! Now the house and all is ours;

Gold in the cellar; rubies in the towers;

Dance and sing, no thought of danger lowers

Because we think old Bluebeard's come back!

(They dance as the curtain falls.)

Book shelf

(Continued from page 27)

ARITHMETIC CAN BE FUN. Written and Illustrated by **Munro Leaf**. Philadelphia: **J. B. Lippincott Company**. 64 pp. \$1.75.

Though Munro Leaf has not made the first effort to make arithmetic meaningful and enjoyable for children, his is one of the most successful ones. There are some excellent numbers textbooks now available, but we can't all choose our texts and many of us may still be laboring along with outmoded and unattractive introductions to arithmetic. If such is the case, we can buy Munro Leaf's book for our school library to supplement our personal attempts to exorcise the arithmetic bugaboo. And even if we are blessed with the best of the numbers texts, we should be glad to emphasize its points by encouraging the use of this trade book during the free reading periods.

Munro Leaf's cheerful drawings and informal style (Fatso Zero is certainly a more friendly character than the formless nonentity usually encountered) combine happily to make arithmetic more than fun in name only.



EARN EXTRA CASH

With salt and starch dough make: Plaques, Hearts and other decorations. Book of Instructions \$1.00.

MRS. CLARA CROSBY

3202-Ave. K Ft. Madison, Ia.



SIMPLIFIED CERAMIC ART

Non-technical book for beginners, teachers, reference. Many detailed drawings and patterns showing how to make pottery and ceramic jewelry. Tells how to glaze, stack and fire kilns, make molds, etc.

Only \$1.25 postpaid

FREE Send for NEW Handbook and Price List containing complete line of supplies and useful information.

Jane Griffith Pottery House
23 MAPLEWOOD AVENUE

Philadelphia 44, Pa.

Atsco "OSCAR"

Artists Manikin



THE PERFECT "GIFT" FOR THE ARTIST

21 inches high. Made in Old Ivory colored plastic. Brass and steel ball socket joints, as flexible as the human body, anatomically designed. Perfectly balanced. Packed in a redwood box.

price \$35.00

made in u.s.a.

artists technical supply co.
8917 1/2 sunset blvd. los angeles 46, calif.

PAINT FOR PROFIT. Unpainted comic characters, figurines, and novelties. Sample assortment, 50c. Price lists Free. Hobby Shop, Box 322, Paris, Ill.

CRAFT TEACHERS. Leather samples, individually marked, and a price list of leathers, projects, tools, books, and other Craft Materials such as American Crayon Products, copper, metallic plastic etc. Send 50 cents to **HOBBIES ILLUSTRATED**, P. O. Box 21 S, Oakland 4, Calif.

FREE

- ☐ Window Picture
- ☐ Blackboard Border
- ☐ Nature Study Poster

To introduce **TEACHER-PLANE**, the monthly art and activity service for lower grade teachers, we will send you absolutely **FREE** your choice of either a Blackboard Border, a Window Picture or a Nature Study Poster. All three projects 10c.

ANN MARIE, Dept. C-5, 5932 Newburg Av., Chicago 31

IDEAS FOR CLASSWORK



**BOOK
ON
ART
CRAFT**

How to decorate burnt wood etchings, glorified glass plaques, mirror pictures, brass and copper craft, etc.

Write to Dept. JA-1

Thayer & Chandler, 910 W. Van Buren St., Chicago 7



Members of the **FUN AND PROFIT CLUB** are having fun (and making money, too!) Every month they receive a "surprise package" containing a **NEW Handicraft Kit**. Each Kit costs members only \$1 (it's worth \$1.50!) and makes articles worth \$2 or more. Many members make extra dollars selling jewelry, novelties, etc., made with **FUN AND PROFIT KITS**. Each Kit contains all supplies and instructions (no special tools or skill needed!) **PLUS** a folio of **MONEY-MAKING** ideas or selling the things you make. We invite **YOU** to join our unique club... **NOW!**

FUN AND PROFIT CLUB

156-A East 52nd St., New York 22, N. Y.

☐ I enclose \$10 for 12-month's membership. (You save \$2!)

☐ I enclose \$1. Send me this month's Kit.

☐ Send me **FREE** details about your club.

Name

Address

City & State

Creative work

(Continued from page 35)

Soap

Take a bar of Ivory soap or some other soap of similar size and shape. Cut across it, making two equal pieces. The cutting should be done carefully, little by little, to prevent the soap breaking unevenly. This half-cake of soap has greater thickness compared with length and width than has the whole bar, and has possibilities for interesting forms.

Set the half-cake of soap on a smooth base and take a look at it. Say to yourself that this is an elephant; move it forward to give the feeling of a moving animal. Then say to yourself that it would give a more convincing feeling of elephant if the edges were not so square at the top. Round off the edges, then move it forward again. Cut a groove to separate the head from the body. Cut out space between the front and hind legs, (only a small amount of space, so that the legs will be thick). Then you can visualize the trunk, downward and curved under. With that start you will round the legs, trunk, and under side of the body. You will indicate ears and tusks.

Other animals, and people, too, can be carved from soap if one will only try to imagine the piece of soap being that object in place of trying to visualize the form wanted, somewhere in the interior of the soap.

When you have whittled in soap you may want to try carving things of wood. And plaster of paris, too, has possibilities and carves easily while still quite wet.



Mention Junior Arts & Activities
when answering ads.



HANDICRAFTS in the Southern Highlands

More than fifty crafts taught. Classes all year. Enter almost any time.

Write for free information.

Where To Get What, a directory listing over 200 addresses of firms supplying equipment and materials for handicrafts. Sent for 25c mailing cost.

PENLAND SCHOOL OF HANDICRAFTS
Dept. P, PENLAND, NORTH CAROLINA

A COMPLETE Line of HANDICRAFT Supplies

We specialize in supplying Schools, Recreation Centers, Camps, Vacation Bible Schools, 4-H clubs, and County Home Bureaus. Send for our big, free catalogue.

CHICAGO Craft Service

509 N. LaSalle St.

Chicago 10



HANDICRAFT INFORMATION FREE TO TEACHERS! !

Just off the press, and chock full of brand new craft applications, plus all of the old standards, **here** is your silent helper for this school term — **LEISURECRAFTS** new 1949-50 "HANDBOOK OF HANDICRAFT SUPPLIES."

VALUABLE, sectionalized, features on each craft with a short description of each material; use, technique and application.

SEND today for your FREE copy of "HANDBOOK OF HANDICRAFT SUPPLIES!"

Leisurecrafts

"West's largest handicraft supplier"

907 S. Hill, Dept. C, Los Angeles, Cal.

Marionettes

(Continued from page 9)

gether and the head made into one piece. If in two parts, the parts are fitted together and fastened with plastic wood. This takes about twenty-four hours to dry, then it may be painted.

The body of the marionette is of two pieces cut from light wood about an inch thick. The two pieces are joined by a strip of stout cloth about two inches wide, that is, wide enough to permit the figure to bend easily. The legs and arms in two pieces, proportionate to the size of the figure, are joined to each other and to the body by screw eyes. A wire, run through the shoulders, threads a screw eye in the neck and holds the head. Your figure is now complete.

Before dressing the puppet in character, seven small screw eyes should be inserted: one in the upper section of each knee, one in either shoulder, one in the lower edge of the upper half of the body, and one just back or above each ear. After the figure is dressed in soft pliable material, string it to the controls by means of a large needle and fish line or black carpet thread.

The controls consist of a cross bar and an independent stick or knee-control. The long bar is about nine or ten inches long and the cross bar seven inches. The back string is attached to the back end of the long bar; the shoulder strings to a screw eye under the long bar just back of the cross bar; the hand strings (attached to wrists) to a screw eye at the front of the longer bar. The knee strings are tied to screw eyes at either end of the separate bar that is free to be moved from the peg near the front end of the long bar.

Manipulating the puppet by means of the strings becomes an individual study and a fascinating game. Natural movements are not easy to acquire. A simple walk with feet kept on the floor requires practice, but interest grows with acquired skill.

See page 11 for a simple little marionette play that was fun for my class to present. Try writing some of your own. *Bluebeard* requires the use of four puppets.

quality

art materials

prints, framing and books

free: "friem's four pages"
deluxe catalog

Dept. JA

a. i. friedman incorporated

20 east 49 street, new york 17, n.y.



WE PAY POSTAGE

Hobbyist Catalog



SHIP MODELS-TRAINS-PLANES
Cars . . . Art Supplies . . . Tools . . .
Projects . . . Games . . .
U.S.A. and Canada Orders Only.

10¢

write Braun-Craft

1232 ETOWAH, DEPT. JA-1, Royal Oak, Mich.

BARGAINS

Wonderful books; Courses on drawing,
painting, cartooning.

Free Catalog

ART BOOK SHOP

Arnold 12, Missouri

No need to search!
ALL YOUR
DESIGN
ANSWERS
are here!



1001 DESIGNS FOR HAND DECORATING

Here at your fingertips are 1001 beautifully detailed designs and painting patterns . . . in one, grand book!

Big, lovely, workable designs in every category including, Leaf Motifs, Animals, Borders, Moderns, Geometrics, Rosettes, Holiday Themes, etc.

Complete, step-by-step, graphic directions for decorating Kitchen, Nursery, Bathroom, Fabrics, Wood, Leather, Glass, Metal . . . for stenciling, hand painting, needlework, silk screen, block printing, leather work, etc.

Full instructions for adapting designs, cutting stencils, applying colors, etc.

This monumental book must
be seen to be appreciated.

ONLY
\$2.50

Postpaid



The Book of

FOLK ART DESIGNS

Oriental, European, American
by Julianne Hallen

JUST OFF THE PRESS! The most comprehensive collection of Peasant Designs. Authentic native creations from every corner of the world including, Pennsylvania Dutch, Mexican, French, Danish, Swedish, Norwegian, Irish, Chinese, Persian, Polish.

Large, artistic, easy-to-use designs, indispensable for the home decorator, artist, craftsman, hobbyist!

Designs for Furniture, Toleware, Greeting Cards, Leather, Metal, Glass, Pottery, Needlecrafts!

Hundreds of rare, unique, native art designs, each complete with full instructions for its applications, color guide, history and origin. An outstanding publication! Big \$2.50 pages, profusely illustrated.

Postpaid

C.O.D.'s ACCEPTED — MONEY BACK GUARANTEE

homecrafts

799 Broadway, New York 3, N. Y.

homecrafts,

799 Broadway, New York 3, N. Y. Dept. JAA-12

Gentlemen: Please send me _____ copies of "1001 DESIGNS
FOR HAND DECORATING" @ \$2.50 each. Also send me
_____ copies of "FOLK ART DESIGNS" (Oriental, European
American) @ \$2.50 each. Check _____ Send C.O.D.
Cash _____ M. O. _____

NAME

ADDRESS

CITY

STATE

Films and records

(Continued from page 31)

at a large hydro-electric plant. In its final scenes, the film shows how electricity is carried over power lines to the consumer.

Making Electricity is available for sale (at \$45 a print) or rental from Encyclopaedia Britannica Films, Wilmette, Illinois.

Talking shop

(Continued from page 2)

Budget Books

When we wrote to the Higgins Ink Company recently to find out what free material of theirs we might offer our readers, they sent us—in addition to the free material—sample copies of some excellent \$1.00 paper-covered books which they publish.

Titles are:

Techniques (fundamentals of ink sketching)

Lettering (script alphabets illustrated and explained)

Cartooning

Projects (10 projects include book-binding and textile dyeing)

Papercraft

If you have been thinking about Borden products only in connection with health and nutrition, get ready to change your thinking. The Chemical Division of The Borden Company produces Cascorez Glue—a glue which is as clean and easy to use as library paste, but as strong and fast-setting as hot glue. Cascorez has unique properties which can make paper resemble parchment or can make it so soft and pliable that it can be tooled like leather.

We can't begin to tell you all about Cascorez in this column, but The Borden Company will do the telling if you send for their free booklet, "Cascorez Papercraft Projects." This booklet gives instructions and illustrations for ten projects, including a silhouette lamp, a parchmentized book cover, and a tooled paper cigarette case. You can get it by writing to The Borden Company, Dept. JA-119, chemical Division, 350 Madison Ave., New York 17.

Arts Specialist

For the first time in its history the U.S. Office of Education has appointed a specialist in fine arts, Arne Randall. His job is to help school systems promote art education and improve the teaching of drawing and art appreciation in elementary schools.

Calling All Photos

Do you have a favorite photograph which would be appropriate for the cover of JUNIOR ARTS & ACTIVITIES? We'll pay you for it, if we can use it. If we can't use it, we'll return it to you in the stamped, self-addressed envelope which we are sure you'll remember to enclose.

Mention Junior Arts and Activities when answering ads.

JUNIOR ARTS AND ACTIVITIES

New Horizons in Teaching

Suggestions we hope you will find interesting and helpful



Young Music Students Play Own Compositions

These children are in beginner's class of the preparatory department, School of Music, Northwestern University. They are practicing their piano lesson on a paper keyboard.

But unlike most piano students, these boys and girls will play their own compositions. For instead of being drilled in finger exercises that are only notes, they are given folk songs and simple melodies from the first.

As the children learn to play these songs, they are taught the principles of ear training, rhythm, rote playing,

notation, transposition and control of the arm, hand, fingers. Along with this, they learn scale and chord building and the elements of harmony.

The ages of the students range from six to sixteen. Both piano and strings are taught. Special talents are not required—merely special knowledge by teachers as to how to develop that latent musical ability that nearly all people have (a subject intensively studied by educators in recent years).

THE ABOVE INFORMATION comes to you from the Northwestern University School of Music.

We hope the foregoing is helpful to you just as millions of people find chewing Wrigley's Spearmint Gum helpful to them.

Wrigley's Spearmint Gum is your standard of quality for real chewing satisfaction.



Linoleum blockprinting

(Continued from page 6)

part of the picture. For example, in a picture composed of blue, yellow and black three blocks would be needed. On block A only the parts to be printed in blue are in relief; all others are cut away. On block B only those parts to be printed yellow are left in relief, and on C only those parts to be printed black are outstanding. The blocks are trimmed to the exact size of the design, and it is imperative that each block be exactly the same size.

Since a number of impressions have to be made on the same sheet of paper, one impression for each color, the paper must be fitted on the block in exactly the same position. For this a very simple device may be made by cutting a hole exactly the same size as the blocks in a piece of heavy cardboard. The blocks are pushed in from the back of the cardboard with about 1/16 of an inch of the block above the cardboard to allow for printing. The block must fit into the opening so tightly that it will not slide around while the print is being made. On the front of the cardboard there are two cornerpieces of thin cardboard about one inch above the opening for the block. These cornerpieces are to hold the paper in place over the block; to secure the paper to the cardboard it is best to use paper clips. Color block A is inserted into the hole, the paper secured over it, and an impression made as in the black-and-white print. Then color B is printed, and so on until all the colors have been used. If care is taken in handling the paper and if the blocks have been cut so there is a small trench of white space between colors, one impression after another can be made without waiting for the previous color to dry.

The use of blockprinting, both color and black and white, are limited only as the imagination is limited. One of the very common uses is making greeting cards for all occasions. Other uses are for posters, bookmarks, booklet covers, school publications, note paper, letterheads, illustrations in books and for the expression and appreciation of art.

Mention Junior Arts and Activities when answering ads.

WRITE FOR PAY and PLEASURE!

YOU CAN make extra money, have fun, when you take our "EARN WHILE YOU LEARN" writing courses. We back up our statement with 31,000 satisfied students. Send penny postal today for free details.

COMFORT WRITER'S SERVICE
200 S. 7th St. Dept. JA150 St. Louis 2, Mo.

SUCCESS IN LIFE THROUGH ART

Thirty top-flight artists whose work appears in national publications leave their business part of each day to teach you to become a professional artist. Advertising Design — Cartooning — Interior Decoration — Industrial Design — Fashion and Book Illustration — Fashion Pattern Drafting, Fashion Design, Fashion Construction. Co-ed. 28th year. Write for two-color 1950 "Success in Life Through Art" Folder JA.

Lic. Com. of Mass. — Dept. of Ed.

New England School of Art
674 Commonwealth Ave., Boston 15, Mass.



ALL SPONSORS OF TOURS AND TRIPS

PROTECT YOUR GROUP WITH OUR MEDICAL EXPENSE ILLNESS AND ACCIDENT BENEFITS

Hundreds of travel groups have been insured under this policy. It is designed to meet your needs.

Write Today for Details—
No Obligation

- Maximum Benefits for All
- Prompt Courteous Service
- Very Low Cost

BROTHERHOOD MUTUAL LIFE INSURANCE COMPANY
BROADWAY AT WAYNE FORT WAYNE 2, INDIANA

E.M.B.

Your Rhythm Band—

An ever-popular program feature!

*Equip your new rhythm band
at a substantial saving—*

COMPLETE, BALANCED RHYTHM BAND OUTFITS

No. 15 (15 players)

2	No. 17 Triangles, with beaters	
	@ .60	\$1.20
6	Pr. No. 22 Rhythm Sticks @ .07	.42
2	Pr. No. 10 Jingle Sticks @ .35	.70
2	No. 29 Hand Bells @ .20	.40
1	Pr. No. 117 Cymbals (may be used singly)	1.25
1	No. 81 Hand Drum, with beater	2.50
1	Teacher's Manual	1.00
	Total Value	\$7.72

Special School Price \$5.65

No. 22 (20-22 players)

3	No. 17 Triangles, with beaters	
	@ .60	\$1.80
2	No. 29 Hand Bells @ .20	.40
3	No. 10 Jingle Sticks @ .35	1.05
1	No. 65 Tambourine	1.80
1	Pr. No. 117 Cymbals (may be used singly)	1.25

Vitalize your music teaching — Organize a fascinating educational rhythm band — Send for catalog, Now.

8	Pr. No. 22 Rhythm Sticks @ .07	.56
1	No. 81 Hand Drum, with beater	2.50
1	Teacher's Manual	1.00

Total Value \$10.36

Special School Price \$8.00

No. 30 (30-36 players)

4	No. 198 Triangles, with beaters	
	@ .80	\$3.20
4	No. 44 Wrist Bells @ .35	1.40
10	No. 10 Jingle Sticks @ .35	3.50
12	Pr. No. 33 Rhythm Sticks @ .10	1.20
3	No. 65 Tambourines @ 1.80	5.40
1	Pr. No. 117 Cymbals (may be used singly)	1.25
1	No. 73 Castanet	1.35
1	Teacher's Manual	1.00

Total Value \$18.30

Special School Price \$14.50

EDUCATIONAL MUSIC BUREAU, INC.

30 E. Adams St.

Chicago 3, Illinois

TESTS . . .

For Classroom Use

Order your standardized educational and mental tests from this depository. Save time and transportation costs.

Test publications of leading publishers carried in stock.

Write for new catalogue.

Bureau of Educational Research and Service (C-112), Extension Division, State University of Iowa — Iowa City, Iowa

"FUN WITH A PURPOSE" HIGHLIGHTS - - Helps to make Children likable.



Edited by Dr. and Mrs. Garry Cleveland Myers

A magazine hard enough for Intermediates, easy enough for Kindergarten. A magnet drawing children to its potent pages of Fun with a Purpose. A Storehouse of Useful Information and activities challenging the child to create and reason, inspiring him to choose to do right, to be a good citizen, now and later. HIGHLIGHTS for CHILDREN helps the teacher to find new ways to further reasoning and creative learning in the child. For her, a treasure book

for reading readiness, supplementary reading, and remedial reading. It reinforces all her efforts at cultivating wholesome personality, mental health and moral character in her children.

3 years (30 issues) 1440 big pages.....\$12.00
2 years (20 issues) 960 big pages.....\$ 8.00
1 year (10 issues) 480 big pages.....\$ 5.00

Teachers everywhere like "Highlights for Children."

Quick first copy delivery.

Free—Upon receipt of your order, we will send you a copy of "A Teachers Prayer," an inspiring statement of devotion to duty and dedication to an ideal by Dr. Garry Cleveland Myers.

JUNIOR ARTS & ACTIVITIES

542 N. Dearborn Parkway
Chicago 10, Illinois

Please send me HIGHLIGHTS FOR CHILDREN for:

☐ 1 yr. \$5.00 ☐ 2 yr. \$9.00 ☐ 3 yr. \$12.00
I enclose \$.....

NAME _____
ADDRESS _____
CITY _____ STATE _____

Timely teacher's aids

(Continued from page 36)

prove not only interesting but also beneficial from the practical standpoint of finding out which type of ink is best for a particular purpose.

218: WOOL IN THE WORLD. This 32-page two-color booklet was prepared in response to widespread requests from schools for authentic, up-to-date materials on the world's wool resources. It was written by the editors of the American Education press (of *Weekly Reader* fame). The Wool Bureau, Inc. is willing to supply the booklet in quantity for pupil distribution.

219: FORESTS, THEIR USE AND CONSERVATION. American Forest Products Industries, a non-profit educational organization, will send a copy of this bibliography to any reader requesting it. Booklets, wall displays, and a motion picture, "Trees for Tomorrow," are described. A special section announces, by states, where "Trees for Tomorrow" can be ordered. Also featured is a review on "The Story of Forests," a 24-page picture booklet designed for school children in grades four to eight.

Teaching tactics

(Continued from page 32)

to obtain the knowledge, and your guide sheets will have crystalized the desired material into retained facts.

Margaret B. Aaron
Strattonville, Pa.

Bracelet Pincushions

Your sewing class will enjoy making these handy pincushions, both for their own use and as gifts. They are an amusing conceit that young girls enjoy, and very practical, for they save many motions.

To a small, round pincushion, attach an elastic band for strapping it to the wrist, watch fashion.

To make the cushion, cut two circular pieces of heavy, firmly-woven cotton, and two others of a pretty but sturdy material, sufficiently larger than the first to be used as a cover. Sew together the cotton pieces with a fine, firm seam, leaving an opening for filler, which may be cotton batting, rayon fiber, cornmeal, or fine sawdust. I like cornmeal best; but when it is used, care must be taken with the seam, so that the filler will not leak out. Close the seam carefully. Stitch together the other pieces, leaving an opening. Insert the pincushion and finish stitching. Braid, tape, or ribbon may be tacked over the seam.

Mabel C. Olson
Portland 10, Ore.

Timely Teacher's Aid Order Coupon

Service Editor

Junior Arts and Activities

542 North Dearborn Parkway, Chicago 10, Ill.

Please send me a copy of each publication whose number I have checked below. (These numbers correspond to the numbers in the descriptions on pages 36 and 44.)

208 ☐ 210 ☐ 212 ☐ 214 ☐ 216 ☐ 218 ☐
209 ☐ 211 ☐ 213 ☐ 215 ☐ 217 ☐ 219 ☐

Quantity request: Item No. Amount Needed

NAME _____ (Please print)

NUMBER OR ROUTE _____ STREET _____

TOWN _____ ZONE _____ STATE _____

POSITION (Teacher, Supervisor, Superintendent) _____

The backward cop

(Continued from page 15)

anything backward then."

So every day Flatt Flanagan drove his little black police car up one street and down another. He never spoke to anyone because his face was still red.

Whenever he had an order over the radio he did just exactly what he was told to do.

Finally his face grew lighter and lighter until it was his natural color again. Then one day Flatt Flanagan was prowling slowly up one street and down another. He began to daydream about a trip to the mountains.

Suddenly the voice of the captain of the police came over the loud speaker of the radio.

"Proceed to fire on South Bright Street! Hurry! Fire on South Bright! That is all."

Flatt Flanagan stepped on the gas. He opened the siren wide.

"WOO-eeh-WOO-eeh!" went the siren as Flatt turned the police car up Bright Street.

Everyone hurried out of the houses on Bright Street to follow the police car.

Flatt came to the end of the street. *There were no fire engines there!*

There wasn't even a little fire in a fireplace, but *there was a crowd of people waiting for something to happen.*

When Flatt Flanagan couldn't find the fire he decided he was at the wrong end of Bright Street. He had turned up North Bright instead of down South Bright.

Flatt Flanagan had gone to a fire backward!

His face grew as red as a fire engine.

He turned the prowling car around quietly in the street and tried to sneak away so the people couldn't see him.

When Flatt Flanagan found the fire the captain of the police was there before him.

"Where have you been, Flatt Flanagan? I've been looking all over for you!" he yelled.

Flatt Flanagan hung his head.

"I guess I went to the fire backward," he said.

When the fire was out Flatt followed the captain of the police back to the police station.

"I'll give you one more chance, Flatt," the captain said. "You'll drive the fire chief around. Perhaps you can do that right!"

So after that Flatt Flanagan drove the fire chief around in a red car, but he would never speak to the fire chief because his face was still red.

When the fire chief had no place to go Flatt sat in the car and daydreamed, but when there was a fire he followed the fire engines down the street.

Finally his face grew lighter and lighter until it was his natural color again. Then Flatt began to talk to the fire chief and he was very happy, for he had plenty of time to daydream.

But, best of all, he did everything right because *it just isn't possible to follow a fire engine down the street backward!*

The End

Winter scenes

(Continued from page 16)

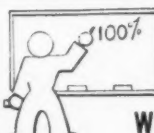
throwing snowballs at him, or an ice-skating party. This assignment would allow for plenty of movement in the figures and practice in the elements of composition, such as balance, proportion, and center of interest. Harmony in color of the various snow suits would also add another problem.

The principles of elementary perspective can be demonstrated in landscapes of these scenes. Trees make an attractive picture silhouetted against the blue background, with a layer of white snow on the branches and in the forks. The basic structure of trees can be studied.

A cold winter night with the moon shining down on the ice or frost can be made by adding a little yellow and purple to intensify the deep shadows.

Blue paper seems to give the winter landscape that mystic quality felt in the quiet glittering expanse of the open spaces and distant snow-covered hills.

Mention Junior Arts and Activities
when answering ads.



**Now Ready
EASY STEPS
IN
MANUSCRIPT
WRITING SERIES**

Marion E. Leary

Beginner's Book One	\$.50
First Grade Pupil's Book	.50
Second Grade Pupil's Book	.50
Teacher's Manual for Book One	.75
Alphabet Wall Charts (per set)	2.00

MEANINGFUL WORKBOOK SERIES

I. Victor Burger, Ph.D.—Lillian I. Rosbach	
Our 1st Number Book	\$.50

ARITHMETIC READINESS KIT.....1.50

For teaching number concepts. Comes packed in handy box with Teacher's Manual.

Send for Complete Catalogue I.A.
NOBLE AND NOBLE, Publishers, Inc.
67 Irving Place New York 3, N. Y.

TWO NEW GAMES!

INTERESTING! FASCINATING!

Know your own country. Play United States "GEOGRAPHICAL LOCATIONS" . . . Postpaid \$1.95.

Helpful in classroom. Good for home and school. Exciting for ALL. Upper Grades and Adults.

"MONOSYLLABLES"—a Spelling Game . . . \$.95.

Ages 6 to 12 years. Children Like It. It's Fun!

Both games sent on approval. Excellent birthdays and Christmas gifts. Address:

JOHNSTON Educational Games, Venice, (L.A.), Calif.

Encourage youthful art appreciation with

Perry Pictures



For Christmas and the Holidays, and every day in the year. Children love to look at them; to study them; to have stories told about them. Reproductions of the best in art, and so inexpensive—Two Cents each for 50 or more. Used in schools and homes for over fifty years.

Send 60 cents TODAY for 50 attractive pictures selected especially for children; or for 50 kitten pictures; or 50 art subjects. Set aside a portion of each day for story telling and picture study. You will be amply repaid by the interest shown.

56-page CATALOGUE with 1000 small illustrations and sample pictures for 25 cents.

THE PERRY PICTURES CO.

BOX 25

MALDEN, MASS.



**Over 300
new
DESIGNS**

In the brand new book
**A HANDBOOK
OF DESIGN
AND HOW TO
USE THEM—**
by Gordon de Lemos

This book contains 120 large 9 x 12 inch pages crowded with attractive motifs based on flowers, birds, animals, figures, ships and landscape.

Suitable for use in all types of handicrafts, such as textile stenciling, leather work, metal craft, wood carving, block printing, glass etching, etc.

Also chapters on how to design, planning colors and pointers on handicrafts.

**Soft Cover \$2.50
Hard de Luxe Cover \$4.00**

**EDUCATIONAL MATERIALS
INC.**

46 E. 11th St., New York 3, N. Y.

HAYES HECTOGRAPH BOOKS

MASTER COPIES — READY TO USE!

Aids For Better Teaching With Any Text or Program

- More and Better Copies •
- LOWEST PRICES • HIGHEST QUALITY
- Guaranteed To Your Satisfaction •



ORDER NOW from this List!

SEASONAL POEMS & DECORATIONS — Original poems with seasonal themes. Large, beautiful illustrations. Vitalize and correlate art, written expressions, citizenship and nature study.

In Hectograph Ink—\$1.00 In Regular Ink—50c

MORE ART AIDS—Full page simplified drawings with seasonal material. Provides art work with pencil, crayon, paste and scissors. All grades.

In Hectograph Ink—\$1.00 In Regular Ink—50c

NEW GEOGRAPHY OF EUROPE—Maps of European countries, exercises on costumes, flags, occupations, resources, industries, etc. Tests and drills. Teacher's key.

In Hectograph Ink—\$1.50 In Regular Ink—40c

BIRDS WE SHOULD KNOW — Large full page drawings of common native birds. Coloring directions and text. Correlates art and nature study.

In Hectograph Ink—\$1.00 In Regular Ink—30c

SCIENCE STUDIES—Workbook on nature. Material on common birds, spring wild flowers and insects. Combines nature study, art and reading.

In Hectograph Ink—\$1.00 In Regular Ink—35c

MOTHER GOOSE RHYMES—Illustrations are new, large, modern and easy to color. The rhymes are in large, easy-to-read type. Primary grades.

In Hectograph Ink—\$1.00

CHILDREN SHOULD KNOW MUSIC—Contains the fundamental principles of music notation, theory, appreciation; provides drills, facts of musical instruments, composers, etc.

In Hectograph Ink—\$1.50 In Regular Ink—35c

ART AIDS—New art designs for each school month. Suitable material for all special holidays. Large designs and simple enough for small children to cut, color and construct.

In Hectograph Ink—\$1.00

OUTLINE MAPS—United States, Groups of States, North, South and Central America, Mexico, Alaska, Canada, Africa, Asia, Australia and Europe.

In Hectograph Ink—50c

HOLIDAY POSTERS & DECORATIONS — An Art book of full-page drawings to be used separately or put together for Blackboard Borders for all seasons.

In Hectograph Ink—\$1.00 In Regular Ink—50c

ACTIVITIES IN HANDCRAFT—Schoolroom decorations and art projects for school holidays. Things to do, make, paste, color or draw. Keep your pupils busy—learning while doing. Hectograph Ink—\$1.00

CHILDREN OF ALL LANDS—Full-page pictures of children of different lands in historic and typical costumes. Full directions for coloring and complete teacher's manual with descriptive poems.

In Hectograph Ink—\$1.00 In Regular Ink—50c

Health, Safety & Good Manners (Hecto) \$.50

Farm Friends & Pets (Hecto)50

Circus Activity Unit (Hecto)60

Seatwork for Beginners (Hecto) 1.00

Pupil's copy in regular ink20

Number Book—Grade 1 (Hecto) 1.00

Pupil's copy in regular ink20

Craftwork (Hecto) 1.00

JONES PUBLISHING CO., 542 N. Dearborn Pkwy., Chicago 10, Ill.

Enclosed find \$_____ for which please send me postpaid the titles I have listed (use margin if necessary)_____

Name _____ Address _____
City _____ State _____

Index to Advertisers

Craft Ads

American Crayon Co., The.....Back cover
Ann Marie40
Art Book Shop.....41
Artists Technical Supply Co.....39

Bersted's Hobby-Craft, Inc.....38
Binney & Smith.....Inside back cover
Braun-Craft41

Chicago Craft Service.....40
Clara Crosley, Mrs.....39
Cleveland Crafts Co.....39

Dali39
Don-Dee Shellcraft38

Finley's Hobbycraft38
Florida Supply House, Inc.....38
Fun and Profit Club.....40
Friedman, A. I. Incorporated.....41

Glowell Co.39
Golka, Robert J. Co.....37
Groundmaster Company39

Hobbies Illustrated37, 40
Hobbycast Plastics, Inc.....38
Hobby Shop40
Homecrafts41

Jane Griffith Pottery House.....39
Jonas Handicraft37

Leisurecrafts40
Luster Art Company.....39

Metal Goods Corporation.....37
Myler-Herber38

Nautilus, The38

Pace's37
Penland School of Handicrafts.....40
Plastercraft Supply Company.....39
Plastic Products Co.....38
Plastic Service39

Range Busters Corral.....37
Robertson, B. C.....38
Russo Handicraft Supplies.....37

Shelart38
Sto-Rex Crafts37

Thayer & Chandler.....40

Teachers' Aids Ads

Brotherhood Mutual Life Insurance Company43
Bureau of Educational Research and Service44

Cathedral Films2
Comfort Writer's Service.....43

Educational Materials, Inc.....45
Educational Music Bureau, Inc.....43

Flory Films, Inc.....2
Hayes Hectograph Books.....46

Highlights for Children.....44
Holden Travel Service.....37

Johnston Educational Games.....45
Junior Arts & Activities.....Inside front cover

New England School of Art.....43
Noble and Noble.....45

Perry Pictures Co., The.....45

Wrigley's Spearmint Gum.....42

Index

Volume 26,

September 1949—

January 1950

A
Aaron, Margaret, p. 26, 9-49; p. 32, 1-50
About This Time, *poem*, p. 19, 11-49
A Difference, *poem*, p. 7, 12-49
Alder, Jeanette V., p. 26, 9-49
Along Laughing Brook, *review*, p. 31, 9-49
Altmann, Yvonne, p. 29, 9-49; p. 26, 11-49
Anthony, Isabelle, p. 28, 11-49
Applied color harmony, *art*, p. 22, 1-50
Arithmetic Can Be Fun, *review*, p. 39, 1-50
Arithmetic game, *craft*, p. 32, 12-49
ART

See also Crafts

Applied color harmony, p. 22, 1-50
Art as a universal language, p. 32, 12-49
Based on a book, *project*, p. 20, 9-49
Child art in Egypt, *article*, p. 26, 10-49
Christmas gifts designed with seven basic symbols, p. 28, 12-49
Common patterns in child art, *article*, p. 4, 9-49
Creating Christmas cards, p. 8, 12-49
Editorial, p. 1, 9-49
Farm animals, p. 7, 10-49
Floral decoration, *article*, p. 10, 9-49
Halloween decorations, p. 18, 10-49
Let's make faces, *article*, p. 18, 9-49
Making silhouettes of your classmates, p. 33, 9-49
Outdoor sketching, *article*, p. 14, 10-49
Snowflakes, p. 30, 1-50
Stenciled Christmas notes, p. 14, 12-49
Step-by-step drawing, p. 28, 9-49; p. 15, 11-49; p. 13, 12-49; p. 7, 1-50
Thanksgiving Day art, p. 6, 11-49
They like to paint with tempera, p. 28, 1-50
Vacation fun in retrospect, *article*, p. 16, 9-49
We all like to scribble, *art*, p. 26, 9-49
Winter scenes on shades of blue paper, p. 16, 1-50
Art as a universal language, *article*, p. 32, 12-49
At home with Mr. Bug, *craft*, p. 8, 9-49
At the Palace Gates, *review*, p. 31, 9-49
Autumn Rider, The, *poem*, p. 15, 10-49

B

Backward cop, the, *story*, p. 15, 1-50
Based on a book, *art*, p. 20, 9-49
Beware, *poem*, p. 15, 10-49
Billy and the Bear, *review*, p. 31, 9-49
Bluebeard, *play*, p. 11, 1-50
Book ends, *craft*, p. 9, 12-49
Book of Nature Hobbies, *review*, p. 21, 11-49
Bookplates, *art and craft*, p. 34, 11-49
BOOKS AND BOOK REVIEWS
Book Club Selections, p. 31, 9-49; p. 33, 10-49; p. 21, 11-49; p. 27, 12-49; p. 27, 1-50
Reviews, p. 31, 9-49; p. 33, 10-49; p. 21, 11-49; p. 27, 12-49; p. 27, 1-50
Booth, Clarice Foster, p. 19, 11-49
Brush, E. Ann, p. 8, 10-49

C

Call me Goldy, *story*, p. 7, 9-49
Chandler, Janet, p. 18, 12-49
Cherpes, Toni, p. 9, 11-49
Children and music, *article*, p. 26, 11-49
Child art in Egypt, *article*, p. 26, 10-49
Child's guide to the United States, *project*, p. 28, 10-49; p. 21, 11-49; p. 22, 12-49; p. 20, 1-50
Chimney candy box, *craft*, p. 20, 12-49
Choates, Agnes, p. 2, 10-49
Choral speaking, *article*, p. 9, 11-49
CHRISTMAS
Chimney candy box, *craft*, p. 20, 12-49
Christmas at the Dundee Home, *play*, p. 34, 12-49
Christmas flowers, *craft*, p. 16, 12-49
Christmas gifts designed with seven basic symbols, *art and craft*, p. 28, 12-49
Christmas gifts from odds and ends, *craft*, p. 15, 12-49
Christmas gift suggestions, *craft*, p. 24, 12-49
Christmas plaque, *craft*, p. 45, 12-49
Clothespin Christmas tree candle, *craft*, p. 26, 12-49
Columbus Day ideas, *craft*, p. 22, 10-49
Crayon etching, p. 44, 11-49
Creative work in three dimensions, *craft*, p. 33, 1-50
Decorations for the Christmas tree, *craft*, p. 26, 12-49
Decorative fall fruit, p. 20, 11-49
Easy metalcraft, p. 31, 12-49
Fish scene, p. 29, 9-49
Getting ready for Christmas, p. 4, 12-49
Halloween fun, p. 13, 10-49
Halloween haunts, *craft*, p. 10, 10-49
Indian blankets, p. 4, 11-49
Jolly Santa Claus, p. 19, 12-49
Leather craft, p. 18, 1-50
Let marionettes enliven your teaching, p. 8, 1-50
Linoleum blockprinting, p. 4, 1-50
Marionette theater project, p. 30, 11-49
Metal tray making, *article*, p. 22, 9-49
Oleioth flowers, p. 17, 12-49
Opening Christmas presents, p. 26, 12-49

Christmas flowers, *craft*, p. 16, 12-49
Christmas gifts designed with seven basic symbols, *art and craft*, p. 28, 12-49
Christmas gifts from odds and ends, *craft*, p. 15, 12-49
Christmas gift suggestions, *craft*, p. 24, 12-49
Christmas plaque, *craft*, p. 45, 12-49
Clothespin Christmas tree candle, *craft*, p. 26, 12-49
Creating Christmas cards, *art*, p. 8, 12-49
Decorations for the Christmas tree, *craft*, p. 26, 12-49
Getting ready for Christmas, *craft*, p. 4, 12-49
Jolly Santa Claus, *craft*, p. 19, 12-49
Opening Christmas presents, *craft*, p. 26, 12-49
Santa Claus's trouble, *story*, p. 18, 12-49
Santa dolls for Christmas, *craft*, p. 6, 12-49
Stenciled Christmas notes, *art*, p. 14, 12-49
Trimming the Christmas tree, *craft*, p. 5, 12-49
Christmas at the Dundee Home, *play*, p. 34, 12-49
Christmas Book of Legends, The, *review*, p. 27, 12-49
Christmas flowers, *craft*, p. 16, 12-49
Christmas gift suggestions, *craft*, p. 24, 12-49
Christmas gifts designed with seven basic symbols, *art and craft*, p. 28, 12-49
Christmas gifts from odds and ends, p. 15, 12-49
Church, Virginia, p. 8, 1-50; p. 11, 1-50
Clarita, Sister M., p. 30, 11-49
Columbus Day ideas, *craft*, p. 22, 10-49
Common patterns in child art, *art*, p. 4, 9-49
Condon, Helene Callicotte, p. 16, 1-50
Copley, Frances S., p. 29, 9-49; p. 19, 11-49
Cotton in My Sack, *review*, p. 33, 10-49
Cotton, the story of, *article*, p. 12, 9-49
CRAFTS

Arithmetic game, p. 32, 12-49
At home with Mr. Bug, *project*, p. 8, 9-49
Book ends, p. 9, 12-49
Bookplates, p. 34, 11-49
Chimney candy box, p. 20, 12-49
Christmas flowers, p. 16, 12-49
Christmas gifts designed with seven basic symbols, p. 28, 12-49
Christmas gifts from odds and ends, p. 15, 12-49
Christmas gift suggestions, p. 24, 12-49
Christmas plaque, p. 45, 12-49
Clothespin Christmas tree candle, p. 26, 12-49
Columbus Day ideas, p. 22, 10-49
Crayon etching, p. 44, 11-49
Creative work in three dimensions, p. 33, 1-50
Decorations for the Christmas tree, p. 26, 12-49
Decorative fall fruit, p. 20, 11-49
Easy metalcraft, p. 31, 12-49
Fish scene, p. 29, 9-49
Getting ready for Christmas, p. 4, 12-49
Halloween fun, p. 13, 10-49
Halloween haunts, *craft*, p. 10, 10-49
Indian blankets, p. 4, 11-49
Jolly Santa Claus, p. 19, 12-49
Leather craft, p. 18, 1-50
Let marionettes enliven your teaching, p. 8, 1-50
Linoleum blockprinting, p. 4, 1-50
Marionette theater project, p. 30, 11-49
Metal tray making, *article*, p. 22, 9-49
Oleioth flowers, p. 17, 12-49
Opening Christmas presents, p. 26, 12-49

Peanut dolls, p. 11, 9-49
Pine cone toys, p. 12, 12-49
Puppets the easy way, *craft*, p. 4, 10-49
Puritan family goes to church, p. 22, 11-49
Santa dolls for Christmas, p. 6, 12-49
Shoe-box Mayflower sails into port, p. 16, 11-49
Suggestions for making floor maps, p. 35, 9-49
Thanksgiving odds and ends, p. 18, 11-49
Tooled leather comb cases, p. 10, 11-49
Trimming the Christmas tree, p. 5, 12-49
Two-pocket coin purse, p. 10, 12-49
Crayon etching, *craft*, p. 44, 11-49
Creating Christmas cards, *art*, p. 8, 12-49
Creative work in three dimensions, *craft*, p. 33, 1-50

D

Dalbey, Edith, J., p. 30, 1-50
Daring Skipper, A, *poem*, p. 19, 11-49
Day before Christmas, *poem*, p. 7, 12-49
Dean, John W., p. 10, 11-49; p. 10, 12-49
de Champlain, Samuel, *article*, p. 16, 10-49
Decorative fall print, *craft*, p. 20, 11-49
DeLany, Arlewa, pp. 26, 40, 9-49; p. 28, 11-49; p. 45, 12-49
d'Harnoncourt, Rene, p. 32, 12-49
Dunser, Anna, p. 4, 10-49; p. 33, 1-50
Dupont, Phyllis V., p. 24, 12-49

E

Easy metalcraft, *craft*, p. 31, 12-49
Editorial, p. 1, 9-49; p. 1, 10-49; p. 1, 11-49; p. 1, 12-49; p. 1, 1-50
El-Bassiouny, Mahmoud Y., p. 26, 10-49
Elmer, Marion Short, p. 5, 12-49
Evans, Helen Kitchell, p. 13, 10-49
Eve of Halloween, *play*, p. 9, 10-49

F

Fabulous Flight, The, *review*, p. 27, 12-49
Factory Kitty, *review*, p. 31, 9-49
Fairy Flakes, *poem*, p. 37, 1-50
Fall canning, *poem*, p. 29, 9-49
Farm animals, *art*, p. 7, 10-49
Feder, Bayle, p. 13, 11-49
Films and records, p. 30, 9-49; p. 31, 10-49; p. 29, 11-49; p. 30, 12-49; p. 31, 1-50
First things first, *play*, p. 15, 9-49
Fish scene, *craft*, p. 29, 9-49
Floral decoration, *art*, p. 10, 9-49
Forster, Jessie, p. 15, 9-49
Fun, Incorporated: The Handbook for Teen Centers, *review*, p. 21, 11-49

G

GAMES
Arithmetic game, *craft*, p. 32, 12-49
Too many cats, p. 8, 10-49
G.C.C. Plans Halloween, *story*, p. 17, 10-49
Geier, Doris M., p. 35, 11-49
General Leathercraft, *review*, p. 27, 1-50
Getting ready for Christmas, *craft*, p. 4, 12-49
Gilbert, Miriam, p. 28, 10-49; p. 24, 11-49; p. 22, 12-49; p. 27, 1-50
Golden Story Books, *review*, p. 27, 1-50
Grown up, *poem*, p. 29, 9-49

H
Hall, Nancy, p. 4, 1-50
HALLOWEEN
Eve of Halloween, *play*, p. 9, 10-49
Halloween decorations, *art*, p. 18, 10-49
Halloween fun, *craft*, p. 13, 10-49
Halloween haunts, p. 10, 10-49
Place mats and napkins, *craft*, p. 2, 10-49
Too many cats, *game*, p. 8, 10-49
Halloween decorations, *art*, p. 18, 10-49
Halloween fun, *craft*, p. 13, 10-49
Halloween haunts, *craft*, p. 10, 10-49
Handicrafts and Hobbies for Pleasure and Profit, *review*, p. 21, 11-49
Haugen, Josephine, p. 10, 9-49; p. 20, 12-49
Hayden, Belle D., p. 15, 10-49
Health Chart, p. 28, 11-49
Hoagland, Opal, p. 8, 12-49
Home Book of Laughter, The, *review*, p. 31, 9-49
How to develop a harmony band, *article*, p. 30, 10-49

I
Indian blankets, *craft*, p. 4, 11-49
In olden times, *play*, p. 13, 11-49
Integrated School, The, *review*, p. 21, 11-49

J
Jack-O'-Lantern, *poem*, p. 15, 10-49
Jemy's Moonlight Adventure, *review*, p. 33, 10-49
Joe Magarac and His U.S.A. Citizen Papers, *review*, p. 27, 1-50
Johnson, Reba Anderson, p. 15, 12-49
Jolly Santa Claus, *craft*, p. 19, 12-49
Junior Party Book, The, *review*, p. 33, 10-49
Just for Fun, *review*, p. 31, 9-49

K
Kennedy, Marion, p. 7, 12-49
Knight, Imogene, p. 10, 10-49; p. 20, 11-49

L
Lamont, Laura, p. 18, 1-50
Larkin, Elizabeth, p. 22, 1-50
Laurence, Mildred, p. 7, 9-49
Leather craft, *craft*, p. 18, 1-50
Lesson plan for parents, *article*, p. 25, 9-49
Let marionettes enliven your teaching, *craft*, p. 8, 1-50
Let's make faces, *art*, p. 18, 9-49
Let's Whittle, *review*, p. 33, 10-49
Linoleum blockprinting, *craft*, p. 4, 1-50
Little Golden Books, *review*, p. 27, 12-49

M
Making silhouettes of your classmates, *art*, p. 33, 9-49

MAPS
Arizona, p. 21, 1-50
Colorado, p. 29, 10-49
Kansas, p. 23, 12-49
Maryland, p. 29, 10-49
Massachusetts, p. 25, 11-49
Suggestions for making floor maps, p. 35, 10-49
Voyages of Columbus, p. 25, 10-49
Marionette theater project, p. 30, 11-49

MARIONETTES
Let Marionettes enliven your teaching, *craft*, p. 8, 12-49
Marionette theater project, p. 30, 11-49
Puppets the easy way, *craft*, p. 4, 10-49
Mason, Clayt, p. 17, 9-49
Mason, Dorothy Diel, p. 37, 1-50
Metal tray making, *craft*, p. 22, 9-49
Miller, Joanna C., p. 7, 12-49; p. 29, 9-49
Mittens, *poem*, p. 19, 11-49

More Pictures to Grow Up With, *review*, p. 46, 11-49
Morrison, Dorothy, p. 15, 10-49
Murphy, Virginia, p. 4, 9-49
MUSIC
Children and music, *article*, p. 26, 11-49
Choral speaking, p. 9, 11-49
How to develop a harmony band, *article*, p. 30, 10-49

N
Needham, Dorothy, p. 12, 1-50
Night of Magic, *poem*, p. 7, 12-49

O
O'Hara, Vida J., p. 17, 10-49
Oilcloth flowers, *craft*, p. 17, 12-49
Olson, Mabel C., p. 44, 1-50
Outdoor sketching, *art*, p. 14, 10-49

P
Parsons, Ruth, p. 14, 10-49
Pawson, Ruth, p. 16, 9-49
Peanut dolls, *craft*, p. 11, 9-49
Peckham, Edris W., p. 34, 12-49
Pictures to Grow Up With, *review*, p. 46, 11-49
Pine cone toys, *craft*, p. 12, 12-49
Plan your dental program, *science*, p. 12, 1-50

PLAYS
Bluebeard, p. 11, 1-50
Choral speaking, p. 9, 11-49
Christmas at the Dundee Home, p. 34, 12-49
Eve of Halloween, p. 9, 10-49
First things first, p. 15, 9-49
In olden times, p. 13, 11-49

POEMS
About This Time, p. 19, 11-49
A Difference, p. 7, 12-49
Autumn Rider, p. 15, 10-49
Beware, p. 15, 10-49
Daring Skipper, p. 19, 11-49
Day Before Christmas, p. 7, 12-49
Fairy Flakes, p. 37, 1-50
Fall canning, p. 29, 9-49
Grown up, p. 29, 9-49
Jack-O'-Lantern, p. 15, 10-49
Mittens, p. 19, 11-49
Night of Magic, p. 7, 12-49
September day, p. 29, 9-49
Winter Paint Colors, p. 37, 1-50
Powers, Margaret, p. 20, 9-49

PROJECTS
Based on a book, *art*, p. 20, 9-49
Child's guide to the United States, p. 28, 10-49
Marionette theater project, p. 30, 11-49
Puppets, see Marionettes
Puppets the easy way, *craft*, p. 4, 10-49
Puritan family goes to church, *craft*, p. 22, 11-49

R
Randall, Virginia D., p. 37, 1-50
Rea, Margaret, p. 18, 9-49; p. 16, 12-49
Rice, Jean C., p. 2, 10-19; p. 26, 12-49; p. 32, 1-50
Roberts, Elsie R. H., p. 29, 9-49
Rotunno, Lucile, p. 22, 11-49

S
Santa Claus Book, *review*, p. 27, 12-49
Santa Claus's trouble, *story*, p. 18, 12-49
Santa dolls for Christmas, *craft*, p. 6, 12-49
Schneider, Dawn E., p. 28, 9-49; p. 15, 11-49; p. 9, 12-49; p. 13, 12-49; p. 7, 1-50
Seatmates, *review*, p. 27, 1-50
September day, *poem*, p. 29, 9-49
Sharoff, Victor, p. 9, 10-49
Shoe-box Mayflower sails into port, *craft*, p. 16, 11-49
Snowflakes, *art*, p. 30, 1-50

SOCIAL SCIENCE
Child's guide to the United States, *project*, p. 28, 10-49; p. 24, 11-49; p. 22, 12-49; p. 20, 1-50
Cotton, the story of, *article*, p. 12, 9-49
de Champlain, Samuel, *article*, p. 16, 10-49
Floral decoration, *article*, p. 10, 9-49
Suggestions for making floor maps, p. 35, 9-49

Stenciled Christmas notes, *art*, p. 14, 12-49
Step-by-step drawing, p. 28, 9-49; p. 15, 11-49; p. 13, 12-49; p. 7, 1-50

STORIES
Backward cop, the, p. 15, 1-50
Call me Goldy, p. 7, 9-49
G.C.C. plans Halloween, p. 17, 10-49
Santa Claus's trouble, p. 18, 12-49
Tale of the imported parrot, p. 17, 9-49
Story of Sound, The, *review*, p. 27, 1-50
Sturdivant, Tracy, p. 26, 12-49
Suggestions for making floor maps, *craft*, p. 35, 9-49
Susie the Cat, *review*, p. 33, 10-49

T
Tale of the imported parrot, *story*, p. 17, 9-49

THANKSGIVING DAY
In olden times, *play*, p. 13, 11-49
Puritan family goes to church, *craft*, p. 22, 11-49
Shoe-box Mayflower sails into port, *craft*, p. 16, 11-49
Step-by-step drawing, *art*, p. 15, 11-49
Thanksgiving Day art, p. 6, 11-49
Thanksgiving odds and ends, *craft*, p. 18, 11-49
Thanksgiving Day art, *art*, p. 6, 11-49
Thanksgiving odds and ends, *craft*, p. 18, 11-49
They like to paint with tempera, *art*, p. 28, 1-50
Three organizations work together, *article*, p. 25, 10-49
Timely teacher's aids, p. 32, 9-49; p. 40, 10-49; p. 36, 11-49; p. 36, 12-49; p. 36, 1-50
Tinnin, Elizabeth, p. 17, 12-49
Todd, Jessie, p. 4, 12-49; p. 28, 1-50
Tooled leather comb cases, *craft*, p. 10, 11-49
Too many cats, *game*, p. 8, 10-49
Trag, O. W., p. 33, 9-49
Trimming the Christmas tree, *craft*, p. 5, 12-49
Two-pocket coin purse, *craft*, p. 10, 12-49

V
Vacation fun in retrospect, *art*, p. 16, 9-49
Vandre, Carl W., p. 30, 10-49

W
Walz, Bernice, p. 19, 12-49
We all like to scribble, *art*, p. 26, 9-49
Wider, Stella E., p. 8, 9-49
Wigton, Roberta K., p. 4, 11-49
Wimberly, Vida, p. 19, 11-49
Winter Paint Colors, *poem*, p. 37, 1-50
Winter scenes on shades of blue paper, *art*, p. 16, 1-50
Wolfe, Helen, p. 16, 11-49; p. 6, 12-49
Wonson, Agnes Choate, p. 14, 12-49
Wood, Auril, p. 15, 1-50
Woods, Myrtle Brandon, p. 25, 9-49

Y
Young Collector's Handbook, The, *review*, p. 21, 11-49

Z
Zimmerman, Velma, p. 18, 10-49

AmazArt[®] ...the New "Right-from-the-Tube" Decorating Paint!



No Firing—No Fixing—No Brush Six Brilliant Colors

You just squeeze the upright tube to release a flow of brilliant lacquer-like paint for decorating, monogramming, lettering or marking fabrics, painted or unpainted wood, glass, glazed or unglazed pottery, plaster, tile, parchment. Self-sealing. Stays fresh and moist in the tube—is always ready to use. Available in vermillion, yellow, green, blue, brown and black at your dealer's for \$1 per tube, including directions. If dealer cannot supply, write Dept. JA.

© 1919 B&S Co.

BINNEY & SMITH CO.
41 E. 42 St., New York 17, N. Y.



AT YOUR STUDENTS' FINGERTIPS!

Stimulation
Creative Activity
Self-expression
Recreation
Beauty



with **PRANG** products
REG. U. S. PAT. OFF.

Fingerpainting with PRANG Powder Tempera

The easy, quick, colorful results obtained by fingerpainting with PRANG Powder Tempera has made this a popular pastime for both children and adults.

And PRANG Powder Tempera is the ideal medium! Just mix with PRANG Tempera Mixer No. 1965 and you have a perfect finger paint.

PRANG Powder Tempera is brilliant in color, fine in texture and blends beautifully. There are many fascinating uses for this inexpensive Powder Tempera besides Finger Painting, such as Posters, Free Expression, Craft Work and Murals.

PRANG WATER COLORS

PRANG were the first school Water Colors and are still unsurpassed in brilliance, blending and mixing qualities.

PRANG OVL-8

Cuts 32 corners. The most practical water color box ever designed.



CRAYONEX

The most versatile of all Crayons. Practical and economical for elementary drawing and coloring work, yet capable of many fascinating art techniques developed exclusively for Crayonex by our research laboratories. Send for the FREE 4-color Folder showing many interesting Crayonex projects.



Water Color painting by fifth grade pupil at Horace Mann Elementary School, Amarillo, Texas.

The American Crayon Company

Sandusky, Ohio, Dept. JA-8

Please ☐ Prang Powder Tempera Folder
Send ☐ Crayonex Project Folder
FREE ☐ Delightful Water Color Projects

Name

Address City State

the **AMERICAN CRAYON** company Sandusky, Ohio
NEW YORK SAN FRANCISCO DALLAS

by
Grace
Hood,